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A NEW VARIORUM EDITION

OF

# SHAKESPEARE

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## *THE WINTER'S TALE*

[*FIFTH EDITION.*]

PHILADELPHIA

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# IN MEMORIAM

# PREFACE

INASMUCH as each volume of this edition is independent of the others, it is proper, for the convenience of the reader, that the general plan of the work should be briefly set forth.

In *Textual Notes* will be found the various readings of the Folios and of modern critical editions, together with such conjectural emendations as have come under the Editor's notice. A feature of this edition,—wherein it stands alone,—is that, after each reading recorded in the Textual Notes the names follow of those editors who have adopted that reading; the student can thus estimate, at a glance, the weight of authority.

In the *Commentary* are set forth explanations and criticisms; some of them antiquated; but useful,—at least, the Editor has so deemed them,—as marking the history of Shakespearian criticism.

In the *Appendix* are given various discussions, such as *The Source of the Plot*, *The Date of the Play*, etc., together with *Criticisms* too long or too general to be inserted in the Commentary.

The *Text* here given is again that of the *Editio Princeps*, the Folio of 1623. At this late hour, when the language of even CHAUCER is becoming familiar, it is hardly reasonable to insist that the language of SHAKESPEARE, in an edition for students like the present, shall be divested of the few trifling differences, chiefly in spelling, which distinguish it from the language of to-day; where words are obsolete, it is not due to the spelling in the First Folio; they will need explanation howsoever they be spelled; and where the meaning of a phrase is obscure, notes are required whatsoever the text.

*The Winter's Tale* was published first in the Folio. There is no Quarto edition of it; a Quarto edition whereof the mere title appeared a hundred and fifty years ago, in a list of plays, has never been seen, and its existence has been justly discredited.

In this play, more than in any other, the construction of the sentence is involved, and the meaning condensed. Possibly by accident, and a happy one, the Play was committed by the publishers of the Folio to

unusually intelligent compositors,—compositors superior in their craft to those from whose hands we have, for instance, *King Lear*. In one regard it stands unparalleled, by any other play, in typography. For some years past it has been growing more and more obvious to the students of the language of SHAKESPEARE that what has been called the 'absorption' (not the omission) of certain sounds, in pronunciation, by similar sounds terminating preceding words, takes place to a far greater extent than has been hitherto supposed. Indeed, phrases which have been condemned as faulty in construction, and even hopelessly obscure, are, by the application of this principle of *Absorption*, become clear. Thus, Romeo says: 'There lies more 'peril in thine eye than [*i. e.* tha*n in*] twenty of their swords;' Antonio in *The Tempest* says: 'Let's all sink with' [*i. e.* w*ith th*'] king;' Lear says: 'This [*i. e.* th*is is*] a good block,' and so on. In three plays (there may be, possibly, others, I speak only from my own knowledge) the compositors have marked this absorption by an apostrophe, as in the speech of Antonio just quoted. This careful and suggestive apostrophe occurs twice in *The Tempest*, once in *Measure for Measure*, and no less than eight times in *The Winter's Tale*. (A list is given in a note on II, i, 18.) It is in the number of these apostrophes that this play thus stands unparalleled. Evidence of the care wherewith this text is printed, more conclusive than this, it would be difficult to supply. Still more remarkable does this care become when we reflect that in all likelihood the compositors had no guide in any MS before their eyes, but composed their types, guided solely by the ear, from sentences which were read aloud to them,—a practice in early printing offices which, had it been known to STEEVENS and MALONE, would have removed the necessity of supposing that the plays were occasionally taken down by shorthand at a public performance; what these editors held to be the voice of the actor was most probably the voice of the reader to the compositor.

Another characteristic of the typography of the present play is the hyphen, which, more frequently than elsewhere, joins a verb and a particle, for instance: *come-on*, *go-by*, *shews-off*, *talked-of*, *look-on*, *pluck-back;* and also a hyphen joining compound words, such as: *court-odour*, *court-contempt*, *finder-out*, etc. These are minute items, to be sure, but what else is to be expected from a microscopic examination?

*Twelfth Night*, which immediately precedes *The Winter's Tale*, ends, in the Folio, on p. 275. Page 276 is left blank, and *The Winter's Tale* begins on p. 277. For this anomaly several reasons have been

assigned, such as, that in gathering the plays together HEMINGE and CONDELL had overlooked *The Winter's Tale*, and added it at the last minute, after the series of *Comedies* was complete, which, it would seem, is indicated by a blank page, inasmuch as similar blank pages are found separating the *Comedies* from the *Histories*, and the *Histories* from the *Tragedies*. Indeed, a copy of the Folio actually exists wherein *The Winter's Tale* is missing, and *King John* immediately follows *Twelfth Night*. Again, it has been conjectured that it was not altogether overlooked, but originally classed with the *Tragedies*, and was hastily transferred to its proper place among the *Comedies*. Neither the pagination nor the signatures help us; a new numbering and a new series begin with *King John*. One of the very few facts of which we are assured in regard to the Folio is that it was printed at the charges of four Stationers; and throughout its pages proofs are abundant that the plays were set up by various groups of compositors, possibly by journeymen printers in their own homes. Consequently, this blank page may indicate nothing more than an instance of badly joined piece-work. Inasmuch as the sheets were printed off, as was the custom, at different presses, it was undoubtedly easier to leave a whole page blank at the end of a signature than to transfer a single page of *The Winter's Tale* to the press which was striking off *Twelfth Night*. Such is the best solution which occurs to me.

The texts of the *Second*, *Third*, and *Fourth Folios* are substantially the same as that of the *First*. Through what must have been a mere accident a whole line (II, iii, 26) was omitted in the *Second Folio*, and as the gap did not leave utter nonsense, or, at least, the sense was not thereby rendered more obscure than the compositors found it to be for them in many another passage, the omission was followed in the *Third* and *Fourth*, and, as ROWE printed from the latter, it was repeated in his edition also. Other than in this omission the *Second Folio* differs materially from the *First* in only five or six places, which the Textual Notes will show. It is noteworthy that these differences, when they are additions to the text, are uniformly attempts toward improvement in the rhythm, and can have proceeded only from an authority higher, assuredly, than that of a compositor. For instance, where the *First Folio* reads: '(Which you knew great) and to 'the hazard,' the *Second Folio* has '(Which you knew great) and to the '*certain* hazard,' (III, ii, 181; the propriety of the phrase: 'certain 'hazard' is not here in question, I give the instance merely as an attempt to improve the rhythm). Again, three lines further down, where the *First Folio* has, 'Through my rust,' the *Second* reads, 'Through

'my *darke* rust,' an improvement in rhythm and force superior to MALONE'S emendation: '*Thorough* my rust.' In line 191 of the same Scene the *Second Folio* adds *burning* to the 'flaying? boyling?' of the *First*, again an emendation better than any which, for mere rhythm's sake, has been since proposed. In III, iii, 65, the *Second Folio* adds the stage-direction *Enter a Shepheard*, where in the *First Folio* there is no stage-direction at all. In the twenty-fourth line of Time's soliloquy, the *Second Folio* improves the metre by adding *here*: 'I mention '*here* a sonne o' th' King's.' Again, in the Song of Autolycus, 'with 'heigh' is repeated, to the great, nay, almost indispensable, amendment of the metre. In IV, iv, 7, the *Second Folio* reads, 'Is as a *merry* 'meeting of the petty gods' (zeal outdid performance here by two syllables, but, none the less, it was zeal in a good direction). In line 43 further on: 'Oh, but *dear* sir,' etc. etc. These changes betoken a more sensitive ear and a more authoritative hand than those of a mere mechanical compositor. Indeed, it was the rhythmical element in these changes and in others elsewhere, like them, which led TIECK to surmise that the *Second Folio* was edited by MILTON.

*As You Like It* has its 'lion' in the Forest of Arden, and *The Winter's Tale* has its 'sea-coast in Bohemia.' It is so pleasing to find ourselves superior to SHAKESPEARE in anything, no matter how trifling, that attention to these two violations of History, both Natural and Political, has been eagerly called by many a reader and editor. With the 'lion,' criticism assumed a singular and curiously interesting phase: all critics were aware that SHAKESPEARE had a right to introduce in an imaginary forest what imaginary tragic brutes he pleased, and yet each critic wished to show that he had noticed the incongruity of a tropical beast in a temperate zone; thereupon one and all fell to reviling and anathematizing 'certain critics' for jeering at SHAKESPEARE. Who these jeering scoffers were, try as I would, I could never find out,—no names were ever given. Nevertheless, editors and critics became for the nonce Don Quixotes and, in defence of SHAKESPEARE, belaboured malevolent giants. It was suggested that we should borrow a fiction of the Law and adopt a Shakespearian *John Doe* and *Richard Roe*, on whom all the indignation in the poet's behalf could be heaped; and thus while all zealous defenders would be exhilarated no one would be really one atom the worse. But in *The Winter's Tale* the case is different. No plea of imaginary localities avails the culprit here; Sicilia is Sicilia and Bohemia is Bohemia; and the one is no more on the mainland than the other is on the sea-coast. In the eyes of SIR THOMAS HANMER the disgrace of the blunder was so indefensible that

he removed it at once from SHAKESPEARE, and, placing it all upon the compositors, changed the locality throughout the play from 'Bohemia' to *Bithynia*. Some time after the baronet's edition appeared, attention was called to the fact that the 'sea-coast of Bohemia' was mentioned in GREENE'S novel of *Dorastus and Fawnia*, out of which SHAKESPEARE had moulded his *Winter's Tale*. Thereupon the geographical guilt was shifted from SHAKESPEARE to GREENE, who, as *Utriusque Academiæ in Artibus Magister*, should have known better; and SHAKESPEARE was converted from a culprit to a victim. Then, at the beginning of this century, the question assumed a new phase, and it turned out that there was no blunder at all. A time has been when Bohemia held more than enough sea-coast whereon to wreck Antigonus and his shipmates; and so GREENE in turn is exonerated.

It is noteworthy that the earliest critic of this 'sea-coast of Bohe-'mia' is BEN JONSON, who, in 1619, said to DRUMMOND of Hawthornden that, 'Shakespear in a play, brought in a number of men saying 'they had suffered ship-wrack in Bohemia, wher yr is no sea neer by 'some 100 miles.' This is noteworthy indeed! Here was an intimate friend of SHAKESPEARE, JONSON, the breath of whose life was the drama, whose notice no incident or allusion in a play would be likely to escape, who had read everything, was endowed with a prodigious memory, and yet this man, probably the most intelligent and keenest-witted of all SHAKESPEARE'S auditors, did not recognize an allusion taken directly from a very popular novel reprinted but a year or two before! What credence thereafter, may I ask, is to be given to the numberless allusions wherewith the commentators and editors would fain have us believe that SHAKESPEARE'S plays are crammed?—allusions, which, unless recognized and appreciated by the audience, lose all their point. In the ballad, hawked by Autolycus, of 'a fish that appeared 'upon the coast, on Wednesday, the fourscore of April,' did not MALONE find a direct allusion to a 'monstruous fish' that was exhibited in London? To be sure, the exhibition took place seven years before Autolycus sang his song, but the allusion was so clear and direct that it helped that exact but prosaic editor in assigning the date when this play was written. And did we not have in *A Midsummer Night's Dream* an allusion, down to the minutest detail, to a festivity which took place seventeen years before, which every auditor was expected instantly to recognize? With this signal example of BEN JONSON before us, 'let us hear no more about' allusions or references which are to settle by internal evidence the date of a play,—that most trivial question, except in SHAKESPEARE'S *Biography*, on which time can be wasted.

The Comments, in the *Appendix*, which I have been able to glean from German sources are rather less in number than in some of the other plays. This comedy appears to have attracted less attention in Germany than *As You Like It*, *A Midsummer Night's Dream*, or *Cymbeline*. The comments of GERVINUS, of ULRICI, and of KREYSSIG are, as usual, and as they should be, chiefly for the benefit of German readers. ELZE makes a stout defence of the allusion to Julio Romano, not, to be sure, as a contemporary of the Delphic Oracle, but as at once a painter and a sculptor. The most recent translations are by OTTO GILDEMEISTER and by DR ALEXANDER SCHMIDT; both were issued in the same year. The notes of DR SCHMIDT, to whom we owe the *Lexicon*, where they are not reproductions of English notes, will be found in due place in the *Commentary*. Against one of his notes, however, a respectful but firm protest should be made. Gratitude for the *Lexicon* ought perhaps to silence criticism,—it will certainly temper it, —but this especial note springs from the same pernicious source which banishes Dame Quickly, Dogberry, and Verges, and in their places gives us *Frau Hurtig*, *Holzapfel*, and *Schleewein;* a sense of personal bereavement must have voice. We all know the characteristic song with which the charming scoundrel, Autolycus, steps blithely before us:—

> 'When daffodils begin to peer,
> With hey, the doxy o'er the dale,' etc.

Hereupon DR SCHMIDT observes:—'Shakespeare's "daffodil" is assuredly not our Narcissus [as DOROTHEA TIECK had translated it], 'but the Snowdrop, *Leucoium vernum*, which belongs to the same 'family. Unquestionably "o'er the dale" is dependent on "peer," 'and the sense is "When the snowdrops and the doxies reappear in the '"dale." Only thus do the two lines following form a natural con'clusion.' Accordingly, DR SCHMIDT gives us the rollicking song in the following demure garb:—

> 'Wenn Schneeglöckchen sich zeigt im Thal,
> Juchhei! und du auch, Mädelein gut,
> 'Dann sag' ich Valet der Sorg' und Qual,
> Denn warm wird des Winters kaltes Blut.'

Without stopping to discuss DR SCHMIDT's doubtful assertion that the *Leucoium vernum* is the *Snowdrop*, or to refer to the unanimous opinion of Botanists that the 'daffodil' is the Narcissus, it is this freedom in dealing with the language of SHAKESPEARE and with the names of his characters against which I wish to protest. An errone-

ous idea is abroad, even among English readers, that Germany was the earliest to appreciate SHAKESPEARE, and our German brothers appear to believe, to this hour, that he belongs to them by some fancied right of discovery. LESSING'S voice was the first to sound in Germany the praises of SHAKESPEARE,—a grand and mighty voice, it must be gladly confessed,—but when the masterly *Hamburgische Dramaturgie* appeared (and before that date SHAKESPEARE'S name may be said to have been unknown in Germany), SHAKESPEARE'S works had been edited by ROWE, POPE, THEOBALD, HANMER, WARBURTON, JOHNSON, and CAPELL, in edition after edition, and, possibly, STEEVENS was at work on the *First Variorum*. We do not wish to blink one atom of indebtedness to our German fellow-students for all the indefatigable zeal, and labour, and learning which they have brought, and helpfully brought, to the study of Shakespeare,—the thirty-three noble *Year-books* would put us to the blush if we did,—but it is none the less befitting that, at least every now and then, we should set them up a glass wherein it may be seen how far afield the very best of them may grope, by no means owing to any lack of knowledge and great learning, but simply because they were not born to the inheritance of the tongue of 'the greatest name in English 'literature,—the greatest name in all literature,'—and of all which that inheritance implies. No one to whom the English language is native would for a moment think of exchanging the 'daffodils' in this song for any other flower on earth, least of all for the modest *snowdrop*, the emblem of purity. Lovely as is the daffodil, bewitching even the winds of March with its beauty, we are conscious by the very instinct of our English blood that in the eyes of Autolycus it is the only match and emblem of his flaunting sweetheart, and at the mention of it, in his mouth, its hue becomes brassy and it peers with effrontery. And as for the idea that, according to DR SCHMIDT, it together with the doxy peers over the dale,—I doubt that it ever entered an English mind. The 'with' betokens no accompaniment; it is the 'with' of innumerable refrains, such as: 'With hey, ho, the wind and the rain.' The words: 'With hey, the doxy o'er the dale' mean no more than 'With hey, my sweetheart over in yonder glen.'

The mention of Autolycus reminds me that I have found no word of gratitude, or even of praise, anywhere bestowed on CAPELL, that excellent but sadly neglected editor, for a stage-direction in the scene between Autolycus, that 'rog,' as Dr Simon Forman calls him, and the Clown,—a stage-direction which has been adopted by every editor since CAPELL, and, except in the Cambridge Edition, I think, with-

out acknowledgement. That the Clown's pocket was then and there picked by Autolycus we all know by the Clown's confession in a subsequent scene, but in the scene itself, where the theft is actually committed, there is no hint in the Folio of the precise moment. To select the very minute, as CAPELL did, and insert [*picks his pocket*] between two groans by Autolycus, and, after the deed is done, to give thereby a double meaning to 'you ha' done me a charitable office,'—all this required the acuteness of a—shall it be said?—'sharper,'—an acuteness not, in general, deemed requisite to a Shakespearian editor.

In 1756 GARRICK brought out at Drury Lane a version of *The Winter's Tale*, called *Florizel and Perdita, a Dramatic Pastoral, in Three Acts*. Like all of GARRICK'S adaptations, it was designed to meet the popular demands of the hour, whereof he was an excellent and successful judge. Is it not folly to criticise harshly such adaptations? When they are successful, they assuredly reflect the taste of the day, and for that taste the manager of a theatre is as little responsible as a bookseller for the style of poetry on his counter. We must remember that the great literary arbiter of that day asserted that certain lines in CONGREVE'S *Mourning Bride* were the finest poetical passage he had ever read, and that he could recollect none in SHAKESPEARE equal to them. When, too, that same ponderous authority had said that there were not six, or at most seven, faultless lines in SHAKESPEARE, what excuse in omitting or altering scenes did a theatrical manager need? Certainly no compunctious visitings of conscience need GARRICK have had after receiving such approval as the following, from one who was not only a Bishop and an editor of SHAKESPEARE, but a luminary in the world of letters but little less brilliant or worshipped in his day than DR JOHNSON:—

'DEAR SIR: As you know me to be [no] less an idolizer of Shake-'speare than yourself, you will less suspect me of compliment when I 'tell you, that besides your giving an elegant form to a monstrous com-'position, you have in your own additions written up to the best scenes 'in this play, so that you will easily imagine I read the "Reformed '"Winter's Tale" with great pleasure. You have greatly improved 'a fine prologue, and have done what we preachers are so commonly 'thought unable to do—*mend ourselves while we mend others*. . . . 'I am, dear sir, With truest esteem and regard,

'Your most affectionate and faithful humble servant,

'W. WARBURTON.'*

* *Garrick's Private Correspondence*, vol. i, p. 88.

However much, therefore, we in these days may, with Othello, 'yawn at alteration,' let us be lenient with GARRICK, who as a theatrical manager studied his public, and knew its temper far better than we can possibly know it. In feeling the pulse of that public he had as a guide the most sensitive of nerves: the pocket; and we may be very sure that its pulsations were to him, as they are to us all, unmistakeable. It is not the author of *Florizel and Perdita* who deserves the ferule, but the hands that applauded it.

Moreover, does it not really betoken small faith in the true quality of SHAKESPEARE'S plays, by whose 'adamant Time passes without 'injury,' to suppose that any art of man's device can seriously affect them? Who now remembers a line of DRYDEN'S *Tempest*, or of CHARLES JOHNSON'S *Love in a Forest*? The loudest echoes of these *Versions* have long since died away, but Miranda and Rosalind and Perdita remain the same, and will reign unchanged and unchangeable for ever in our hearts.

H. H. F.

*December*, 1897.

# THE WINTERS TALE.

# The Names of the Actors.

*Leontes, King of Sicillia.*
*Mamillus, yong Prince of Sicillia.*
*Camillo.*
*Antigonus.* } *Foure*
*Cleomines.* } *Lords of Sicillia.*
*Dion.* }
*Hermione, Queene to Leontes.*

1. *The Names...*] At the end of the Play in the Folios. Dramatis Personæ. Rowe. Persons represented. Cap.

2, 3, 6. Sicillia] Sicilia Ff, Rowe et seq.

3. Mamillus] $F_2$, Rowe ii, Pope, Han. Mamilius $F_3F_4$. Mamillius Rowe i, et cet.
yong] young $F_3F_4$.

6. Cleomines] Cleomenes Warb. Cap. et seq.

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1. **Names of the Actors.**] STEEVENS: In the novel of *Dorastus and Fawnia* the King of Sicilia, whom Shakespeare names

| | |
|---|---|
| Leontes, is called | Egistus, |
| Polixenes, King of Bohemia | Pandosto, |
| Mamillius, Prince of Sicilia | Garinter, |
| Florizel, Prince of Bohemia | Dorastus, |
| Camillo | Franion, |
| Old Shepherd | Porrus, |
| Hermione | Bellaria, |
| Perdita | Fawnia, and |
| Mopsa | Mopsa. |

[This list Steevens gave first in the Variorum of 1778. By a clerical error Leontes and Polixenes have exchanged names, as a cursory glance at the Novel will show. And yet this error stands uncorrected in all the succeeding Variorums, including even that of 1821, and in comments on this play even down to 1884.—ED.] HALES (*Essays*, etc. 106): In his nomenclature, Shakespeare is never merely servile in following his originals; but exercises a remarkable independence, sometimes simply adopting, sometimes slightly varying, sometimes wholly rejecting, the names he found in them. It is difficult to imagine that this conduct was merely arbitrary and careless. Euphony must of course have had its influence; often there must have occurred other considerations of no trifling interest, if only we could discover and understand them. A singular instance of a complete re-christening is to be found in *The Winter's Tale*. To those Greek names [there adopted] may be added Antigonus, Cleomenes, Archidamus, Dion, Autolycus, and Dorcas. All these names, except perhaps Dorcas and Leontes, are found in Plutarch's *Lives*.

8. **Hermione**] COLLIER (ed. i, *Introd.* 427): It may be noticed that, just anterior

*Perdita, Daughter to Leontes and Hermione.*
*Paulina, wife to Antigonus.*
*Emilia, a Lady.*
*Polixenes, King of Bohemia.*
*Florizell, Prince of Bohemia.*
*Old Shepheard, reputed Father of Perdita.*
*Clowne, his Sonne.*
*Autolicus, a Rogue.*

11. a Lady.] A Lady attending on Hermione. Rowe.

13. Florizell] Florizel $F_3F_4$.

16. Autolicus] Autolycus Var. '78 et seq.

to the time of our poet, the name he assigns to the Queen of Leontes had been employed as that of a male character: in *The rare Triumphs of Love and Fortune*, acted at court in 1581–2, and printed in 1589, Hermione is the lover of the heroine. RUSKIN (*Munera Pulveris*, 127): Shakespeare's names are curiously—often barbarously—much by Providence,—but assuredly not without Shakespeare's cunning purpose—mixed out of the various traditions he confusedly adopted, and languages which he imperfectly knew. . . . Hermione (ἑρμα) 'pillar-like' (ἡ εἰδος ἐχε χρυσῆς Ἀφροδίτης). C. ELLIOT BROWNE (*Athenæum*, 29 July, 1876): Hermione, no doubt, was named after the daughter of Menelaus, who was carried off by Orestes, but the name was not uncommon in contemporary literature.

12, 13, 17. **Bohemia**] For a discussion on 'the desert of Bohemia,' see III, iii, 5. —HANMER changes 'Bohemia' to Bithynia throughout.

13. **Florizell**] WALKER (*Crit.* ii, 33): *Doricles*, the assumed name of Florizel, occurs in *Æn.* v, 620,—'Fit Beroë, Tmarii conjux longæva Dorycli.'—C. ELLIOT BROWNE (*Athenæum*, 29 July, 1876): As in *As You Like It*, there are traces of the Charlemagne romances, so I think in *The Winter's Tale* there are evidences of Shakespeare's familiarity with those of *Amadis*. Florizel, as Don Florisel, is the hero of the ninth book of the 'Amadis' series, believed to have been written by Don Feliciano de Silva, and originally published at Burgos in 1535. In the romance, Florisel, in the guise of a shepherd, woos a princess, who is disguised as a shepherdess, and it was therefore an appropriate name for the hero of *The Winter's Tale*. The history of Don Florisel became one of the most popular romances of the cycle, and was speedily translated into French and Italian. . . . No English version of it is known, but it is possible there may be an abstract of his adventures in *The Treasurie of Amadis of Fraunce*, London, 1567, of which only one copy is believed to exist, and that in private hands. It is by no means improbable, however, that Shakespeare knew the story in the French version of Charles Colet, *Champenois*, 1564, a dainty little volume, with charming little wood-cuts of pastoral scenes, one of which represents the Prince piping to his sheep, with Perdita (Sylvia) sitting by him and busily plying her distaff. There is no mention of Don Florisel in Greene's book, but he has taken the name of one of his characters (Garinter) from it.

16. **Autolicus**] When this character enters on the scene in the Fourth Act, and says that he received his name because he was born under Mercury, the god of thieves, THEOBALD remarks that the allusion is unquestionably to Ovid, *Metam.* xi, 312:—

*Archidamus, a Lord of Bohemia.* 17
*Other Lords, and Gentlemen, and Seruants.*
*Shepheards, and Shepheardde∫∫es.*

19. Shepheards...] Goaler, shepherds... Rowe.

Mopsa. } Shepherdesses. Added by
Dorcas. } Rowe.

Another Sicilian Lord. Rogero, a Sicilian Gentleman. An Attendant on young Prince Mamillius. Officers of a Court of Judicature. A Mariner. Time, as Chorus. Two other Ladies. Satyrs for a Dance.—Added by Theob., and followed (subs.) by subsequent editors.

[Scene, partly in *Sicilia*, and partly in *Bohemia*. Rowe. ...in *Bithynia*. Han.

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'Alipedis de stirpe dei versuta propago Nascitur Autolycus, furtum ingeniosus ad omne;' which Golding thus translates: 'Now when shee [*i. e.* Chione] full her tyme had gon, shee bare by Mercurye A sonne that hyght Avvtolychus who provde a wyly pye, And such a fellow as in theft and filching had no peere.' This allusion, WARBURTON, in his wonted dictatorial style, flatly denies, and asserts that it was to 'Lucian's Discourse on Judicial Astrology, where Autolycus talks much in the same manner.' Of course, Theobald was right, if any allusion were meant at all.—DOUCE (i, 353) observes that if Autolycus, according to Warburton, talks much in the same manner in Lucian, Warburton 'must have used some edition of Lucian vastly preferable to those which now remain.'—HALLIWELL quotes Barron Field to the effect that 'when Warburton pretends that the whole speech of Autolycus, on his first appearance, is taken from Lucian's book on Astrology, where Autolycus speaks much more in the same style, he must have been dreaming. In this book the myth that Autolycus is the son of Hermes is explained thus: that the art of stealing came to him from Hermes, under whose star he was born; and, at most, the passage in Shakespeare contains only an allusion to this.'—DYCE (*Gloss.*): J. F. Gronovius, in his *Lect. Plautinæ*, p. 161, ed. 1740, after citing Martial, viii, 59, observes: 'Celebratur autem in fabulis Autolycus maximus furum.' HALES (p. 109): Whence came this prince of pedlars and of pickpockets? No doubt the man had in some sort been espied and watched by him who has painted him for all time,—at some Stratford wake, when Mr Shakespeare of New Place was taking Mistress Susanna and her sister Judith to see what was to be seen; or at Bartholomew Fair, as he strolled through it perchance with Mr Benjamin Jonson; but what a name to give him! Yet it was carefully chosen. There was an ancient thief of famous memory called Autolycus. His name probably is significant of his nature. It should mean All-wolf, Very-wolf, Wolf's-self. See Homer, *Od.* xix, 392–8, where the old nurse Eurukleia is bathing the feet of the not yet identified Odusseus.

**Mopsa and Dorcas**] Of these two names, Dorcas is Biblical, and, in *Dorastus and Fawnia*, Mopsa is the name of the old shepherd's wife.

# The Winters Tale.

## *Actus Primus. Scœna Prima.*

*Enter Camillo and Archidamus.*

*Arch.*

IF you ſhall chance(*Camillo*) to viſit *Bohemia*, on
the like occaſion whereon my ſeruices are now 5
on-foot, you ſhall ſee(as I haue ſaid)great dif-
ference betwixt our *Bohemia*, and your *Sicilia*. 7

*The Winters Tale.*] *Winter's Tale.* Var. '78, '85, Rann, Mal. Steev. '93, Var. '03, '13, '21, Knt.

1. Scœna] Scena $F_4$.

2. [A Palace. Rowe+. An Anti-chamber in Leontes's Palace. Theob. et seq.

4. Bohemia,] *Bithynia*, Han. (throughout).

6. *on-foot*] *on foot* $F_4$ et seq.

**The Winters Tale.**] In the Appendix is given an extract from Forman's diary wherein an account is given of his witnessing a performance of 'the Winters Talle at the glob.' In reference to the title, COLLIER (*New Particulars*, 20) remarks that 'it would prove little that Forman gives the piece the same name as Shakespeare's play, because it was not very uncommon for two authors to adopt the same, or nearly the same, title, and "a winter's tale," like "an old wife's tale" (which Peele adopted for one of his dramas), was an ordinary expression. We meet with it, among other places, in Marlow and Nash's *Dido, Queen of Carthage*, 1594, III, iv, where Eneas says: "Who would not undergoe all kind of toyle To be well stor'd with such a a winter's tale?" '.—HUNTER (*Illust.* i, 412): There is, perhaps, no very strong reason for preferring one to the other, but, on the whole, the indefinite article, *A Winter's Tale*, appears to me to express more exactly the meaning of the author than the definite, which is prefixed in the original editions. It is a Tale for Winter, or, as in the *Book of the Revels*, a Winter Night's Tale, such a tale as we may conceive to have cheered the dreary hours of a winter's night as a family crowded round the fire, the storm beating against the casement, or, as it is ingeniously expressed in the title of one of the manuscripts in the library of Martin of Palgrave, written in 1605, as if written 'of purpose to shorten the lives of long winter nights that lie watching in the dark for us.' Shakespeare alludes to this practice of his times both in *Macbeth*, III, iv, and in *Richard the Second*, V, i. There are passages in the play which

*Cam.* I thinke, this comming Summer, the King of 8

8, 14, 16, 22. *I*] I $F_3$. 8. *comming*] *common* Ff, Rowe i.

plainly allude to it.—LLOYD (p. 133): The title suggests that it is in some manner a pendant of the *Midsummer Night's Dream*. The classic and romantic, the pagan and chivalric, are huddled and combined here as there, and still more glaringly and unscrupulously. In this play, however, we have no night scenes; the sea-side storm is wintry; there is a hint of season once at the fall of summer, and more significantly in the words of Mamilius, that note a tale of sadness as fittest for winter. Perhaps, again, the length of time covered by the story is in the spirit of a winter's tale, when time is to spare for unstinted narrative; but the main appropriateness of the title depends, after all, on the certain abruptness and violence of transition and combination which pervade the play, of which the anachronisms are minor types, associated with incongruities, to the full as startling, in the province of History's other handmaid, Geography.—R. G. WHITE (ed. i, 272): Shakespeare sought only to put a very popular story into a dramatic form; and of this he advertised his hearers by calling this play a Tale, just as before he had called a play similarly wanting in dramatic interest a Dream.—HALLIWELL (*Introd.* p. 45): The title, an acknowledgement that although a regular drama it was also a romance or tale suited for the evenings of winter, is, perhaps, a reason for the supposition that it originally appeared at the Blackfriars, a theatre which restricted its season to the winter months. The words of Mamilius in the Second Act can scarcely be imagined to have any intimate connection with the selection of the title of the comedy. In Shakespeare's time the country fire-side attracted many a narrator, whose knowledge of the vernacular traditional and imaginary tales current at the time would have sufficed to explain more than one allusion in contemporary literature that has baffled the collective efforts of modern enquirers. Many a winter's tale has shared the fate of Wade and his boat Guingelot, which was then so universally known that an editor of the time excuses himself from giving even an outline of the story, but the slightest further trace of which has escaped the careful researches of all who have treated on the series of romances to which it is supposed to have belonged. [See Tyrwhitt's note on v. 9298, *Canterbury Tales*.—ED.]—WARD (i, 437): It is possible that the pretty title was suggested to Shakespeare by that of *A Winter Night's Vision*, an addition to *The Mirror for Magistrates*, published by Nichols in 1610, the year when *The Winter's Tale* was perhaps written.

4. COLERIDGE (p. 254): Observe the easy style of chitchat between Camillo and Archidamus as contrasted with the elevated diction on the introduction of the Kings and Hermione in the second scene.

4, 5, 6. **on . . . whereon . . . on foot**] R. G. WHITE (ed. ii): A marked indication of the heedlessness in regard to nicety of style with which Shakespeare wrote his plays. [Is not this very 'heedlessness' an illustration of the excellence which Coleridge detected in this conversation? The mere fact that the conversation is in prose ought to lead us to expect a certain careless, colloquial ease. The disparaging tone, undeniably present in some of the comments on the text in White's Second Edition, springs, I think, from an honest desire on White's part to be absolutely impartial in his literary judgement of Shakespeare. It was White's way, perhaps not the happiest, of protesting against indiscriminate and rhapsodical laudation.—ED.]

6. **as I have said**] In itself this parenthetical remark is quite needless, but,

*Sicilia* meanes to pay *Bohemia* the Viſitation, which hee iuſtly owes him.

*Arch.* Wherein our Entertainment ſhall ſhame vs: we will be iuſtified in our Loues : for indeed—

*Cam.* 'Beſeech you—

*Arch.* Verely I ſpeake it in the freedome of my knowledge : we cannot with ſuch magnificence— in ſo rare— I know not what to ſay—Wee will giue you ſleepie Drinkes, that your Sences (vn-intelligent of our inſufficience) may, though they cannot prayſe vs, as little accuſe vs.

*Cam.* You pay a great deale to deare, for what's giuen freely.

*Arch.* 'Beleeue me, I ſpeake as my vnderſtanding inſtructs me, and as mine honeſtie puts it to vtterance.

*Cam.* *Sicilia* cannot ſhew himſelfe ouer-kind to *Bohemia:* They were trayn'd together in their Child-hoods ; and there rooted betwixt them then ſuch an affection, which cannot chuſe but braunch now. Since their more mature Dignities,and Royall Neceſſities,made ſeperation of their Societie, their encounters(though not Perſonall) hath been Royally attornyed with enter-change of

11. *vs :*] *us*, Theob. et seq.
13. *'Beſeech*] Ff, Rowe+, Cap. Steev. Mal. Var. Wh. i, Ktly.
14. *Verely*] $F_2$.
16. *ſay—Wee*] *say. We* Cap. et seq. (subs.).
20. *to deare*] *too deare* Ff.
22. *'Beleeue*] $F_2$.
25. *Child-hoods*] *Child hoods* $F_4$. *childhoods* Rowe.
28. *ſeperation*] $F_2$.
29. *Societie,*] *Society ;* Rowe, Pope.
30. *hath*] *have* Ff et seq.
*Royally*] *so royally* Coll. ii. (MS).

placed here in the first sentence, it conveys the idea of a conversation of which we hear only the closing portion.—ED.

11. **shame vs**] JOHNSON: Though we cannot give you equal entertainment, yet the consciousness of our good-will shall justify us.

25, 26. **trayn'd . . . rooted**] Possibly, by the association of ideas the *training* of vines and young trees suggested *rooted*.—ED.

26, 27. **such . . . which**] ABBOTT (§ 278): *Such* was by derivation the natural antecedent to *which; such* meaning 'so-like,' 'so-in-kind;' *which* meaning 'what-like,' 'what-in-kind.' See also IV, iv, 844, "such secrets . . . which.'

30. **hath**] An instance of the third person plural in *th*, which, in this instance, did not survive the First Folio.—ABBOTT (§ 334) gives two other instances: *Mer. of Ven.* III, ii, 33; III, ii, 270.

30. **attornyed**] JOHNSON: Nobly supplied by substitution of embassies, etc.

Gifts, Letters, louing Embaſſies, that they haue ſeem'd to be together, though abſent: ſhooke hands, as ouer a Vaſt; and embrac'd as it were from the ends of oppoſed Winds. The Heauens continue their Loues.

*Arch.* I thinke there is not in the World, either Malice or Matter, to alter it. You haue an vnſpeakable comfort of your young Prince *Mamillius:* it is a Gentleman of the greateſt Promiſe, that euer came into my Note.

*Cam.* I very well agree with you, in the hopes of him: it is a gallant Child; one, that (indeed) Phyſicks the Sub-

31. *Gifts*] *Gift* $F_3$.
32. *Vaſt*] *Vaſt Sea* Ff, Rowe, Pope, Han.
34. *Heauens*] *Heav'ns* Rowe+. *heaven's* Johns.
34. *Loues*] *love* Han. Dyce ii, iii.
37. Mamillius] Mamillus Rowe ii, Pope, Han.
40. *one, that*] *one that* Ff.

31. **Vast**] WALKER (*Crit.* ii, 38) devotes an article, with many examples, to the peculiar use of *vast*, Lat. vastus, *empty*, *waste*. 'This use of *vast*, and in like manner of *vasty*, is common in the poets of Shakespeare's age.'—STEEVENS called attention to its use as applied to the *sea*, in *Per.* III. i, 1: 'Thou god of this great vast, rebuke these surges.'—HENLEY suggests, with probability, that there is a reference here to 'a device, common in the title pages of old books, of two hands extended from opposite clouds, and joined as in token of friendship over a wide waste of country.' *Vast* is applied to time as well as space in *Temp.* I, ii, 327; *Ham.* I, ii, 198.

34. **Loues**] WALKER (*Crit.* i, 233): The interpolation of an *s* at the end of a word,—generally, but not always, a noun substantive,—is remarkably frequent in the Folio. Those who are conversant with the MSS of the Elizabethan age may perhaps be able to explain its origin. Were it not for the different degree of frequency with which it occurs in different parts of the Folio,—being comparatively rare in the Comedies (except perhaps in *The Winter's Tale*), appearing more frequently in the Histories, and becoming quite common in the Tragedies,—I should be inclined to think it originated in some peculiarity of Shakespeare's hand-writing. [In the present passage Walker (p. 252) would read *Love*, and rightly, inasmuch as in the next speech Archidamus says: 'I thinke there is not . . . Malice . . . to alter *it*.' See also 'hands,' II, iii, 99, *post.*]

35–38. LADY MARTIN: In this speech two notes are struck which reverberate in in the heart, when these bright anticipations are soon afterward turned to anguish and dismay by the wholly unexpected, jealous, frenzy of Leontes.

40. **Subiect**] JOHNSON: Affords a cordial to the state; has the power of assuaging the sense of misery. ['The Subject' is plural in sense, like *the wicked, the elect.* Cf. *Lear*, IV, vi, 110: 'see how the subject quakes,' or *Ham.* II, ii, 416: ''twas caviare to the general.' STAUNTON, while conceding that this may be the meaning, thinks that 'from the words which immediately follow—"makes old hearts fresh"—it has a more particular meaning: The sight and hopes of the princely boy were cordial to the afflicted and invigorating to the old.' A distinction which I cannot say is quite clear.—ED.]

ieſt, makes old hearts freſh : they that went on Crutches ere he was borne, deſire yet their life, to ſee him a Man.

*Arch.* Would they elſe be content to die?

*Cam.* Yes, if there were no other excuſe, why they ſhould deſire to liue.

*Arch.* If the King had no Sonne, they would deſire to liue on Crutches till he had one. *Exeunt.*

## *Scœna Secunda.*

*Enter Leontes, Hermione, Mamillius, Polixenes, Camillo.*

*Pol.* Nine Changes of the Watry-Starre hath been The Shepheards Note, ſince we haue left our Throne Without a Burthen : Time as long againe

47. *had one*] *had on* $F_3$.

1. Scœna] Scena $F_4$.

[Scene opens to the Presence. Theob. A Room of State in the same. Cap. et seq. (subs.).

2. Mamillius] Mamillins $F_3$.

Polixenes, Camillo] Polixenes, and Attendants. Theob. Warb. Johns.

3. *Watry-Starre*] *watry star* Rowe et seq.

*hath*] *have* Cap. Steev. Var. Knt, Sing. Coll. Dyce.

4. *The Shepheards Note*] In parenthesis, Warb.

5. *Burthen*] *burden* Johns.

3. **Nine Changes**] JOHN HUNTER: That is, nine quarters of the moon; nine weeks.—HUDSON correctly understands these 'nine changes' as meaning nine lunar months; and adds justly and delicately 'if the time had been but *nine weeks*, it is not likely that Leontes would speak, as he afterward does, touching Perdita.'

3. **Watry-Starre**] DYER (p. 74): The moisture of the moon is invariably noticed by Shakespeare. Cf. *Ham.* I, i, 118, 'the moist star upon whose influence Neptune's empire stands'; *Mid. N. D.* II, i, 103, 'the moon, the governess of floods'; *Rom. and Jul.* I, iv, 62, 'the moonshine's watery beams.' The same idea is frequently found in old writers.

3. **hath**] This may be the singular by attraction after 'Starre'; it may be a 3d pers. plu. in *th*; and, lastly, its nominative may be 'Note.'

4. **Shepheards**] HUNTER (i, 418); Why *Shepherds?* It is because there was an opinion abroad that the shepherds feeding their flocks by night were great observers of the heavenly bodies. In an old book, entitled *The Shepherd's Calendar*, a translation from the French, there is much relating to the sciences, and especially astronomy; the first chapter has this title: 'A great question asked between the Shepherds touching the stars, and an answer made to the same question.' Again, another chapter is entitled: 'How Shepherds, by calculation and speculation, know the Twelve Signs in their course.'

4. **Note**] SCHMIDT and others draw a distinction between *note* here and *note* in l. 38 of the preceding scene. It is hardly necessary. Both are adequately interpreted by *observation*.—ED.

Would be fill'd vp(my Brother)with our Thanks,
And yet we ſhould, for perpetuitie,
Goe hence in debt: And therefore, like a Cypher
(Yet ſtanding in rich place) I multiply
With one we thanke you, many thouſands moe,
That goe before it.
*Leo.* Stay your Thanks a while,
And pay them when you part.
*Pol.* Sir, that's to morrow:
I am queſtion'd by my feares, of what may chance,
Or breed vpon our abſence, that may blow
No ſneaping Winds at home, to make vs ſay,

7. *perpetuitie*] *pepetuity* $F_3$.
10. *one we thanke you*] *one, we thank you*, Rowe i. *one*, we thank you, Rowe ii. *one we-thank-you* Cap. Steev. Var. Knt, Sing. Coll. Dyce.
*moe*] Ff, Cam. Wh. ii. *more* Rowe, et cet.
12. *a while*] Ff, Rowe+, Cap. Steev. Var. Wh. Cam. *awhile* Var. '03, et cet.
14. *to morrow*] *to-morrow* Cap.
15. *I am*] *I'm* Pope+, Dyce ii, iii, Huds.
*feares,*] *fears* Rowe, Pope.
16. *abſence,*] Ff, Rowe, Pope, Theob. Warb. Johns. Sing. ii. *absence:* Han. et cet.
*that...No*] *there may blow Some* Han. Cap. *may there blow No* Warb. Coll. (MS).
16, 17. *blow No...to make*] *grow To ...and make* Cartwright.

10. moe] KOCH (*Grammatik*, ii, 292): The difference seems to be firmly established that *more* is used with the singular and *mo* with the plural; whence it comes that the oldest grammarians, like Gil and Wallis, maintain that *mo* is the comparative of *many*, and *more* the comparative of *much*.—W. A. WRIGHT: So far as I am aware, there is but one instance in Shakespeare where *moe* is not immediately followed by a plural, and that is in *Temp.* V, i, 234 (First Folio): 'And mo diuersitie of sounds.' But in this case also the phrase 'diversity of sounds' contains the idea of plurality. [See IV, iv, 301; V, ii, 127, *post*; and *As You Like It*, III, ii, 257; V, i, 34, in this edition.]

16. that may blow, etc.] FARMER: Dr. Warburton calls this 'nonsense'; and Dr. Johnson tells us it is a 'Gallicism.' It happens, however, to be both sense and English. 'That' for *Oh, that*, is not uncommon. In an old translation of the famous *Alcoran of the Franciscans*: 'St. Francis observing the holiness of friar Juniper, said to the priors, "That I had a wood of such Junipers!"' And, in *The Two Noble Kinsmen*: "In thy rumination, That I, poor man, might eftsoones come between!" [III, i, 12. In accordance with this note STEEVENS (1778) adopted as his text: 'upon our absence: That may blow No . . . say, *This . . . too truly!*' and he was followed substantially by all subsequent editors.]—HANMER, clearly influenced by the 'sneaping winds,' interprets 'put forth' as referring to buds; hence his change of 'truly' to *early*.—CAPELL, who adopts Hanmer's reading (see Text. Notes), interprets 'put forth' as referring to 'putting forth towards home,' and rejects Hanmer's 'gard'ning, sense,' as he calls it.—COLLIER (ed. ii) does not adopt his MS corrections, which are partly Warburton's and partly Hanmer's. 'The poet's meaning is clear,'

This is put forth too truly: beſides, I haue ſtay'd 18
To tyre your Royaltie.
*Leo.* We are tougher (Brother) 20
Then you can put vs to't.

18. *This...truly*] As a quotation, Theob. Warb. et seq.
*truly*] *early* Han. Coll. (MS). *tardily* Cap.
18. *I haue*] *I've* Dyce ii, iii, Huds.
21. *Then*] *Than* Rowe.

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he adds, 'though the wording of the passage may be defective.'—R. G. WHITE (ed. i) considers the whole sentence from 'that may blow' to 'too early' as parenthetical. 'Polixenes,' he says, 'gives his fears as one reason of his departure, and before assigning the other pauses to ejaculate a prayer that his apprehensions may not have been put forth, *i. e.* uttered, too truly.'—JOHN HUNTER, HUDSON, and ROLFE refer 'put forth' to 'fears.' HUDSON, therefore, changes 'fears' to *fear*, so as to make it the grammatical antecedent to 'This *is*'; he also reads, with Warburton, 'may there blow'; and says he does not see how 'the last clause can be understood otherwise than as referring to *fear*.' ABBOTT (§ 425) says the passage is explained by the omission of *there*: 'that (there) may blow No' etc.—STAUNTON (*Athenæum*, April, 1874, p. 461): How the words 'that may blow' can be made equivalent to *may there blow* surpasses my power of perception. I have very little doubt the passage is corrupt, and that we should get much nearer Shakespeare's meaning by reading:—'that may blow *In* sneaping . . . too early.' The sense being, 'that may be developed under untoward circumstances which may make me say "this was too premature."' Does not the expression 'put forth' point rather to something blossoming than to the blowing of the winds? [Hereupon follow several quotations from Shakespeare to show that 'put forth' may mean to *put forth leaves*. These examples are somewhat superfluous; the phrase is quite familiar to us in the Bible. Cf. *Matt.* xxiv, 32.]—DEIGHTON: This is generally taken as a wish. But the expression may be elliptical, and as 'fears' that a thing may happen necessarily involves 'hopes' that it may not, the full expression would be, 'I am questioned by my fears as to what may happen, and only hope that no sneaping winds,' etc. [This is one of those sentences, whereof there are others in this play, from which we obtain at once a meaning, but which cannot be reconciled to grammar without some change or addition. I prefer to make no change. None can be now proposed which will be acceptable to every one, or it would have occurred to every one long ago; in general, Shakespeare's obscurity is quite as clear as any emendation. The interpretation which makes Polixenes interject a prayer for protection against sneaping winds at home is not in character; moreover, 'sneaping' is not strong enough to elicit a prayer, or even a perfervid wish. Deighton's explanation seems to be the best.—ED.]

17. **sneaping**] HOLT WHITE: That is, *nipping* winds. So, in Gawin Douglas's *Translation of Virgils Eneid, Prologue of the seuynth Booke:* 'Scharp soppis of sleit, and of the snyppand snaw.'

19. **Royaltie**] I doubt that this is here the title. I think it refers to the royal dignity or state, as in 'Royalties repayre' V, i, 40.

21. **put vs to 't**] SCHMIDT (*Lex.*) has collected many instances of this phrase where it is used, as here, in the sense of to *drive to extremities*.

*Pol.* No longer ſtay.
*Leo.* One Seue'night longer.
*Pol.* Very ſooth, to morrow.
*Leo.* Wee'le part the time betweene's then:and in that
Ile no gaine-ſaying.
*Pol.* Preſſe me not ('beſeech you) ſo :
There is no Tongue that moues;none, none i'th'World
So ſoone as yours,could win me: ſo it ſhould now,
Were there neceſſitie in your requeſt, although
'Twere needfull I deny'd it. My Affaires
Doe euen drag me home-ward : which to hinder,
Were (in your Loue) a Whip to me ; my ſtay,
To you a Charge, and Trouble : to ſaue both,
Farewell (our Brother.)
*Leo.* Tongue-ty'd our Queene ? ſpeake you.
*Her.* I had thought (Sir) to haue held my peace,vntill
You had drawne Oathes from him, not to ſtay: you(Sir)
Charge him too coldly. Tell him, you are ſure
All in *Bohemia's* well : this ſatisfaction,

23. *Seue'night*] *ſev'night* $F_4$. *sev'n night* Rowe. *seven-night* Var. '73, Hal. Cam. *s'en-night* White ii.
25, 26. Prose, Rowe i, Hal.
27. (*'beſeech you*) *ſo*] *'beseech you, so* Rowe. *'beseech you* / Han. Coll. ii (MS). *so, 'beseech you :* Cap.
28. *moues ;*] Ff, Rowe i, Cap. *moves.* Johns. *moves,* Rowe ii et cet.
28. *World*] *Would* $F_3$. *world,* Theob. Warb. et seq.
29. *yours*] *your's* Coll. ii.
36. *Tongue-ty'd*] Ff, Rowe, Pope, Han. Dyce, Cam. Wh. ii. *Tongue-ty'd,* Theob. et cet.
37. *to haue*] *to've* Pope, Theob. Warb. Johns.
38. *You had*] *You 'ad* Theob. Warb. Johns.

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28, 29. COLERIDGE (p. 254): How admirably Polixenes' obstinate refusal to Leontes to stay, prepares for the effect produced by his afterwards yielding to Hermione.

28. **World**] The comma which almost all editors have placed after 'world' is, I think, needless. The semicolon after 'moues' is, of course, wrong; a dash would be better, to be repeated after 'yours.'—ED.]

30. ABBOTT (§ 499) calls this line an 'apparent Alexandrine followed by a foot, more or less isolated, containing one accent.'

32, 33. **which . . . to me**] DEIGHTON thus paraphrases: To hinder which (*i. e.* my return home) would be to make your love to me a punishment. [I think it rather means: To hinder which would be a punishment to me, although you inflicted it out of love.—ED.]

38. **drawne oathes**] That is, so as to make her success the greater.—ED.

40. **this satisfaction**] JOHNSON: We had satisfactory accounts yesterday of the state of Bohemia.

The by-gone-day proclaym'd, ſay this to him,
He's beat from his beſt ward.
*Leo.* Well ſaid, *Hermione.*
*Her.* To tell, he longs to ſee his Sonne, were ſtrong:
But let him ſay ſo then, and let him goe;
But let him ſweare ſo, and he ſhall not ſtay,
Wee'l thwack him hence with Diſtaffes.
Yet of your Royall preſence, Ile aduenture
The borrow of a Weeke. When at *Bohemia*
You take my Lord, Ile giue him my Commiſſion,
To let him there a Moneth, behind the Geſt

41. *by-gone-day*] Ff, Rowe i. *by-gone day* Rowe ii et seq.
*proclaym'd, ſay*] *proclaim'd ſay* $F_4$. *proclaim'd; say* Rowe et seq. (subs.)
47. *with*] *whith* $F_4$.
48. [To Polixenes. Rowe et seq. Om. Cam. Wh. ii.
50. *him*] *you* Han. Warb. John. Cap. Walker, Dyce ii, iii, Huds.
51. *let*] *set* Ktly.
*Moneth*] *Month* $F_4$.
*Geſt*] *Gueſt* $F_3F_4$. *geste* Han. *giste* Cap. *list* Heath, Rann. *gest-day* Ktly.

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42. **best ward**] A continuation of the figure of a 'charge' in line 39.—ED.

43. COLLIER (ed. ii) adopts the stage-direction of his MS: 'He walks apart,' and remarks that it 'shows, most likely, the custom of the actor of the character of Leontes to turn away while Hermione urges her suit to Polixenes. This course seems very judicious. [It may have been 'very judicious,' but, when Hermione addresses Leontes personally, as she does at l. 52, it was at least awkward to have her speak to the empty air. That Leontes retires is certain; in no other way can we understand his question, 'Is he won yet?' except by supposing that he has not heard what Polixenes has said to Hermione. Just when he retires it is not easy to determine; most probably, I think, after Hermione's 'What lady she her lord.'—ED.]

46. **he shall not stay**] LADY MARTIN (p. 341): Note how the mother, to whom her own boy was inexpressibly dear, speaks in her allusion to the son of Polixenes, of whom no word has hitherto been said.

51. **To let him**] MALONE: This may be used, as many other reflexive verbs are used by Shakespeare, for *to let* or *hinder himself;* then the meaning will be: 'I'll give him my permission to tarry a month,' etc.—ABBOTT (§ 223): *Him, her, me, them,* etc. are often used in Elizabethan, and still more in early English, for *himself, herself,* etc. [To the examples given by Abbott, there may be added, besides the present line; 'More hideous when thou show'st thee in a child.'—*Lear* I, iv, 254; 'Would shut the book and sit him down to die.'—*2 Hen. IV:* III, i, 56; 'Wherein I confess me much guilty.'—*As You Like It,* I, ii, 196.]

51. **Geſt**] PECK (*Mem. of Milton,* 239): This word is derived from the French, '*giste,* a bed, a couch, a lodging, a place to lie on, or to rest in' (*Cotgrave*). And, to come to the point, '*Droict de giste,* power to lie at the house of a tenant, vassal, or subject, in passing along by it; due to the King onely, not to the Queene.'—*Id.* s. v. *Droict.* So here in England formerly, whenever the King went a progress, his *gests*

Prefix'd for's parting: yet(good-deed) *Leontes*, 52
I loue thee not a Iarre o'th'Clock, behind
What Lady ſhe her Lord. You'le ſtay? 54

52. *for's*] *for his* Cap. Steev. Mal. Var. *good deed*] *good-heed* $F_2$. *good heed* $F_3F_4$, Rowe, Pope, Han. Warb. Johns.

53. *Iarre*] *jar* $F_4$.

54. *Lady ſhe*] *lady should* Coll. Dyce ii, iii. *lady-she* Sta. Dtn. *lady soe'er* Ktly.

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(or the several places where he was to be received and lodged in that journey) were first settled. The '*gests*,' then, is a writing containing the names of the houses or towns where it is intended the King shall lie or rest every night of his journey. Thus Edward VI. in his *Journal of his own reign*: '8 June, 1549. The Gests of my progress were set forth, which were these. From Greenwich to Westminster. From Westminster to Hampton Court. From Hampton Court to Windsor,' etc.—THEOBALD: I have suspected the poet wrote, 'the *just*, *i. e.* the just, precise time; the instant (where *time* is likewise understood) by an ellipsis practised in all tongues. —HEATH (p. 202): I am inclined to believe that the word is *list*; 'beyond the *list*' is beyond the limit.—STEEVENS: Cranmer, in a letter to Cecil, entreated him 'to let him have the new resolved upon gests, from that time to the end, that he might from time to time know where the King was.'—STAUNTON: But *gest*, or *jest*, also signified a show or revelry, and it is not impossible that the sense intended was,—he shall have my permission to remain a month after the farewell entertainment.

52. **good deed**] STEEVENS: That is, *indeed*, *in very deed*, as Shakespeare in another place expresses it. 'Good-deed' is used in the same sense by the Earl of Surrey, Sir John Hayward, and Gascoigne.

COLERIDGE (p. 244): The yielding of Polixenes to Hermione is perfectly natural from mere courtesy of sex, and the exhaustion of the will by former efforts of denial, and well calculated to set in nascent action the jealousy of Leontes. This, when once excited, is unconsciously increased by Hermione's speech [here follow the lines which Hermione addresses to Leontes], accompanied, as a good actress ought to represent it, by an expression and recoil of apprehension that she had gone too far. [Coleridge must have trusted to his memory; he could hardly have had the text before him, or he would have seen that when Hermione thus speaks to Leontes, Polixenes had given no sign of yielding.—ED.]

53. **Iarre o' th' clock**] STEEVENS: A 'jar' is, I believe, a single repetition of the noise made by the pendulum of a clock, what children call the *ticking* of it. So in *Rich. II.*: V, v, 51: 'My thoughts are minutes; and with sighs they jar Their watches on unto mine eyes.'—HOLT WHITE: To 'jar' certainly means to *tick*; as in T. Heywood's *Troia Britannica*, cant. iv, st. 107; ed. 1609: 'He hears no waking-clocke, nor watch to jarre.'—MALONE: So, in *The Spanish Tragedy*, 1601: 'the owls shrieking, the toads croaking, the minutes jarring, and the clocke striking twelve.' [—Act IV.]

54. **What**] ABBOTT (§ 255): 'What' in elliptical expressions assumes the meaning *any*; as in the present phrase, 'less than any lady whatsoever loves her lord.'

54. **Lady she**] The earlier editors found nothing worthy of comment in this phrase. They recalled doubtless the many instances in Shakespeare where 'she' is used as a noun, albeit there is none of them exactly parallel to the present phrase,

*Pol.* No, Madame. 55
*Her.* Nay, but you will ?

55, etc. *Madame*] *Madam* $F_3F_4$.

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*e.g.* 'Lady, you are the cruell'st she alive.'—*Twel. Night*, I, v, 259; 'Make him swear The she's of Italy should not betray,'—*Cym.* I, iii, 29; 'Doctor She,'—*All's Well*, II, i, 32; again, there are the familiar lines of Robert Crashaw: 'Whoe'er she be, That not impossible she,' etc. (other examples are also given by Abbott, § 224). It was not until COLLIER published his *Reasons for a New Edition of Shakespeare*, in 1842, that a discussion arose. In this pamphlet Collier stated that in a copy of the First Folio, belonging to Lord Francis Egerton, a number of MS corrections had been found, and among them was the substitution of *should* for 'she' in the present passage. '"What lady she her lord," Collier says, reads 'very like nonsense' and terms it a 'decided error'; but with *should* 'the whole difficulty is removed,' and 'probably in the MS from which the First Folio was printed *should* was written with an abbreviation, which might easily be misread by the compositor.' This plausible substitution WALKER (*Crit.* ii, 63) approved, and pronounced 'the true reading. (See note on 'acknowledge,' IV, iv, 468.) R. G. WHITE (ed. i) adheres to the reading of $F_1$ as having 'a quaint fascination which is lost in the proposed emendation.' STAUNTON considers *should* 'prosaic enough.' 'The difficulty in the expression arises,' he apprehends, 'solely from the omission of the hyphen in 'lady-she'; that restored, the sense is unmistakable—I love thee not a tick of the clock behind whatever high-born woman does her husband. So in Massinger's *Bondman*, I, iii,—"I'll kiss him for the honour of my country, With any she in Corinth"'; which is by no means the same as 'What Lady she her lord,' unless Staunton supposes that 'any' and 'she' are to be as closely connected as 'lady' and 'she,' and can be joined by a hyphen; otherwise the example falls into the same category with the others given above.—ABBOTT (§ 224) adopts the hyphen proposed by STAUNTON, and says that '"lady-she" means a *well-born woman*,'—a meaning which INGLEBY (*Sh. Hermeneutics*, p. 116), not always a safe guide in matters of interpretation, says 'verges on the ridiculous,' 'as if "a well-born woman" was something more than a *lady*.' Ingleby apparently approved of Staunton's hyphen; and he certainly overlooked the fact that Abbott adopted both the hyphen and Staunton's paraphrase, merely changing 'high-born' to *well-born*,—a fair translation of *Lady*.—HUDSON thinks that *should* 'misses the right sense. Not how any lady *ought* to love, but how any lady *does* love her husband.' He accordingly reads in his text 'What lady *e'er* her lord.'—DEIGHTON suggests that possibly 'she' is merely redundant, as in 'The skipping King he ambled up and down.'—*1 Hen. IV*: III, ii, 60; 'For God he knows.'—*Rich. III*: III, vii, 236. To make 'What lady she' exactly parallel, a verb should follow 'she': 'What lady she loves her lord,' and, perhaps, this may be the grammatical solution,—the 'she' is redundant and the verb 'love' is not repeated. Hudson's objection to *should* is, I think, just. We must doggedly adhere to the original text as long as it conveys any good intelligible meaning. Dr Johnson says the compositors who had Shakespeare's MS before their eyes are more likely to have read it correctly than we who read it only in imagination; which is true, if we grant that they had Shakespeare's MS, or any other, before their eyes—this, I think, is more than doubtful. Cf. 'I was wont to load my shee with knackes.'—IV, iv, 377.—ED.]

*Pol.* I may not verely.
*Her.* Verely?
You put me off with limber Vowes: but I,
Though you would ſeek t'vnſphere the Stars with Oaths,
Should yet ſay, Sir, no going: Verely
You ſhall not goe; a Ladyes Verely 'is
As potent as a Lords. Will you goe yet?
Force me to keepe you as a Priſoner,
Not like a Gueſt: ſo you ſhall pay your Fees
When you depart, and ſaue your Thanks. How ſay you?
My Priſoner? or my Gueſt? by your dread Verely,
One of them you ſhall be.
*Pol.* Your Gueſt then, Madame:

57, 58. *verely*] *verily* Ff.
60. *t'vnsphere*] *to unsphere* Cap. Rann, Steev. Var. Knt, Dyce i, Cam.
61. *Sir, no going*] As a quotation, Cap. et seq.
61, 62. *Sir...goe*] As a quotation, Theob. Warb. Johns. Cap.
61, 62, 67. *Verely*] $F_2$. *verily* $F_3F_4$.
62. *Verely' is*] $F_2$. *verily 's* White, Walker, Sta. Dyce ii, iii, Cam. *verily is* $F_3F_4$ et cet.
65. *Gueſt:*] *Guest?* Rowe, Pope, Theob. i, Han.
67. *your*] *our* Gould.

57. verely] May we not infer from this spelling that the Elizabethan pronunciation of *very* was *veery*?—ED.

60. vnsphere] A reference to the Ptolemaic system, wherein the moon and the stars were supposed to be fixed in hollow crystalline spheres, which were made to revolve by the highest sphere, the *primum mobile*, and, in their revolutions of varying velocity, made music. See notes in this edition on *Mid. N. Dream*, II, i, 7; *Mer. of Ven.*, V, i, 74.—ED.

62. Verely'] The apostrophe here is not purposeless. It is a warning, not fully carried out by the compositor, to be sure, that the *i* of the following 'is' is elided in pronunciation; and it has been so indicated in the text by White and others.—ED.

64, 65. Force . . . Guest:] The interrogative turn given to this sentence by ROWE has hardly received the attention by subsequent editors which it deserves. The Cam. Ed. does not even record it. DEIGHTON alone has suggested that it is spoken 'possibly interrogatively'; he was not aware that Rowe had adopted it. It adds a certain vivacity to the next sentence: Will you force me to keep you as a prisoner? Then all you will gain will be in saving your thanks.—ED.

64–66. Priſoner . . . depart] LORD CAMPBELL (p. 71): There is here an allusion to a piece of English law procedure, which, although it might have been enforced till very recently, could hardly be known to any except lawyers, or those who had themselves actually been in prison on a criminal charge,—that, whether guilty or innocent, the prisoner was liable to pay a fee on his liberation. I remember when the Clerk of Assize and the Clerk of the Peace were entitled to exact their fee from all acquitted prisoners, and were supposed in strictness to have a *lien* on their persons for it. I believe there is now no tribunal in England where the practice remains, excepting the two Houses of Parliament.

To be your Priſoner, ſhould import offending ;
Which is for me, leſſe eaſie to commit,
Then you to puniſh.
*Her.* Not your Gaoler then,
But your kind Hoſteſſe. Come, Ile queſtion you
Of my Lords Tricks, and yours, when you were Boyes:
You were pretty Lordings then ?
*Pol.* We were (faire Queene)
Two Lads, that thought there was no more behind,
But ſuch a day to morrow, as to day,
And to be Boy eternall.
*Her.* Was not my Lord
The veryer Wag o'th' two ?
*Pol.* We were as twyn'd Lambs, that did friſk i'th'Sun,
And bleat the one at th'other: what we chang'd,
Was Innocence, for Innocence : we knew not
The Doctrine of ill-doing, nor dream'd

70. *Priſoner,*] *prisoner* Knt, et seq.
71. *for me,*] $F_2$.
72, etc. *Then*] *Than* $F_4$.
73. *Gaoler*] *jailer* Cap. Sing.
74. *Hoſteſſe. Come*] *Hoſteſſe, Come* $F_2$. *Hoſteſſe, come* $F_3F_4$. *Hostess; come* Rowe, Pope.
75. *yours*] *your's* Coll.
81, 92. Her.] Hel. $F_2$.
86. *ill-doing*] *ill-doingness* Bulloch. *nor dream'd*] *no, nor dream'd* Ff, Rowe+, Cap. Steev. Mal. Var. Coll. ii, Dyce ii, iii, Huds. *nor dream'd even* Ktly. *nor dream'd we even* Id. conj. *neither dream'd* Spedding ap. Cam.

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70. **should**] Here used in the sense of *must*, like the German *sollen*.

74. **Come, etc.**] WALKER (*Crit.* iii, 91): She sees Polixenes in a state of uneasiness, such as is natural to a person who has just given up his better reason (or what seems to be such) to importunity; and endeavors to divert his thoughts.

75, etc. See *Dorastus and Fawnia* in *Appendix*.

76. **You were**] WALKER (*Crit.* ii, 203) gives this as an example under his Article: *Thou wert* (sometimes written in the old poets *Th' wert*) *you were, I was*, etc. occur frequently, both in Shakespeare and in contemporary dramatists, in places where it is clear they must have been pronounced as one syllable, in whatever manner the contraction was effected.

76. **Lordings**] STEEVENS: The diminutive of *lord* is often used by Chaucer.

86. **The Doctrine . . . dream'd**] MALONE: 'Doctrine' is here used as a trisyllable. So *children, tickling*, and many others. The editor of $F_2$ inserted *no*, to supply a supposed defect in the metre. [This note LETTSOM (*ap.* Dyce) pronounces 'a splendid specimen of perverted learning'; whereby Lettsom means, I suppose, that with the just emendation of $F_2$ before his eyes, Malone needlessly resorted to a lengthening of syllables. Indeed, the reading of $F_2$ ('*no*, nor dream'd') is so clearly the true one that further attempts to scan the line, as it stands above, seem superfluous;

That any did : Had we purſu'd that life,
And our weake Spirits ne're been higher rear'd
With ſtronger blood, we ſhould haue anſwer'd Heauen
Boldly, not guilty ; the Impoſition clear'd,
Hereditarie ours.

*Her.* By this we gather
You haue tript ſince.

*Pol.* O my moſt ſacred Lady,
Temptations haue ſince then been borne to's: for
In thoſe vnfledg'd dayes, was my Wife a Girle ;
Your precious ſelfe had then not croſs'd the eyes
Of my young Play-fellow.

*Her.* Grace to boot :

90. *the Impoſition*] *th' imposition* Pope+, Cap. Dyce ii.

90, 91. *the...ours*] *the inquisition clear'd Heaven would be ours* Gould.

95. *borne*] *born* $F_3F_4$.

95. *to's*] *to us* Cap. Steev. Mal. Var. Knt, Sta. Ktly.

99. *Grace*] *Oh! Grace* Han. *God's grace* Walker, Huds. *Good grace* Ktly. *Heaven's Grace* Sta. conj. (Athenæum 4 Apr. 1874).

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see ABBOTT, § 505. If, however, the line must remain intact, then the missing syllable can be supplied by the pause after 'doing.' An omission, exactly similar to the present, occurs in IV, iv, 497, where $F_2$ reads 'Lookes on alike' instead of 'Lookes on *all* alike.'—ED.]

90, 91. **the Imposition . . . ours.**] THEOBALD: That is, setting aside *original sin*; bating the imposition from the offence of our first parents, we might have boldly protested our innocence to Heaven. [This interpretation, which has been generally followed, is, I think, wrong. The meaning is not that original sin is excepted, but that, even inherited as it was, it was swept clean away. The boys were so innocent that they were cleared of even hereditary sin.—ED.]

94. **my most sacred Lady**] LADY MARTIN (p. 342): Polixenes' first words in reply show the reverence with which the serene purity of Hermione had inspired him. [We may be quite sure that before this point, at least, Leontes had retired. Had he heard Hermione thus addressed by Polixenes, his jealousy could not have started into life.—ED.]

99. **Grace to boot**] WARBURTON: That is, 'though temptations have grown up, yet I hope grace too has kept pace with them.' 'Grace to boot,' was a proverbial expression on these occasions. STEEVENS: I have no great faith in the existence of such proverbial expressions. HEATH: This gentleman [Warburton] seems to think the coining of proverbs, which no man besides ever heard of, is one of his own peculiar privileges. We have had several instances of it. When he meets with an expression which he can make nothing of, he instantly calls it a proverbial one; and then, thinking he hath done the business, he assigns it a meaning, whether the words will bear it or no, which he can best fit to the context. In the present case I will venture to say no such proverb ever existed. The text is certainly corrupt, and I

Of this make no concluſion, leaſt you ſay
Your Queene and I are Deuils : yet goe on,
Th'offences we haue made you doe, wee'le anſwere,
If you firſt ſinn'd with vs : and that with vs
You did continue fault; and that you ſlipt not
With any, but with vs.

*Leo.* Is he woon yet?

*Her.* Hee'le ſtay (my Lord.)

*Leo.* At my requeſt, he would not :
*Hermione* (my deareſt) thou neuer ſpoak'ſt
To better purpoſe.

*Her.* Neuer?

100. *leaſt*] *left* $F_4$.
103. *vs :*] *us*, Rowe.
106. [Coming forward. Coll. ii.
*woon*] *wonne* $F_2F_3$. *won* $F_4$.
108. As an aside, Cap.
109. *deareſt*] *dear'st* Cap. Hal. Wh. Walker, Sta. Dyce ii, iii.
*neuer*] *ne'er* Pope+.
*ſpoak'ſt*] *spokest* Ktly, Cam.

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believe we ought to read :—'Grace to *both !*' that is, Pray spare your reflections on us both, your queen as well as myself. CAPELL (p. 162) :. A popular exclamation of old, in some parts, that may not have got into print, and so wants examples; equivalent to Grace befriend us! Grace be merciful! in which sense it agrees perfectly with the context. [One of those exclamations from which we at once gather a meaning, dim but satisfactory, and elusive when we come to analyze it, like Rosalind's, 'Good my complection!' But I think MURRAY (*N. E. D.* s. v. *sb.*[1], c.) gives, on the whole, the best explanation when he calls it, like the exclamation, 'St. George to boot!' an 'apprecatory phrase,' meaning here 'Grace to my help!'—ED.]

103, 104. **and that**] For other instances of *that* used as a conjunctional affix, see, if necessary, ABBOTT § 287.

104. **continue fault**] See the similar construction : 'you have made fault,' III, ii, 235, analogous to 'to find fault.'

106. Any stage-direction here informing us that Leontes comes forward is needless and obtrusive.

108. COLERIDGE : The first working of the jealous fit.

109. **dearest**] WALKER (*Vers.* 168) notes that the *e* here, as often in superlatives, is suppressed. Similar 'suppressions' are noted by him in lines 166 and 278 of this scene; III, ii, 216; IV, iv, 95; Ib. 132 (where, indeed, the Folio has 'fairst'); Ib. 589; V, i, 110. 'Suppression' is, I think, too strong a word. Apart from the circumstances under which it (III, ii, 216) is uttered, can there be a more strident line than, 'The sweetst, dearst creature's dead?'—'a dry wheel grating on the axle-tree' is hardly less harsh; and when we think how Paulina shrieked forth the words, every syllable is needed to din the superlatives in the ears of Leontes. When need is, the *e* in superlatives may be *slurred*, but surely not suppressed.—ED.

111. **Neuer?**] LADY MARTIN (p. 343) : In acting, how much should be indicated in the tone of Hermione's 'Never?' Have you forgotten, it asks, your long wooing,

*Leo.* Neuer, but once.
*Her.* What? haue I twice ſaid well? when was't before?
I prethee tell me : cram's with prayſe, and make's
As fat as tame things: One good deed, dying tongueleſſe,
Slaughters a thouſand, wayting vpon that.
Our prayſes are our Wages. You may ride's
With one ſoft Kiſſe a thouſand Furlongs, ere
With Spur we heat an Acre. But to th' Goale :
My laſt good deed, was to entreat his ſtay.
What was my firſt? it ha's an elder Siſter,
Or I miſtake you: O, would her Name were *Grace.*

113. *was't*] *'twas* Steev. '78, '85. *was it* M. Mason.
114, 117. *cram's ... make's ... ride's*] *cram us...make us...ride us* Cap. Steev. Mal. Var. Knt, Hal. Sta. Ktly.
115. *deed*] Om. Anon. (Fras. Mag. 1853) ap. Cam.
119. *heat*] *heat us* Ktly. *beat* Cartwright.
119. *we heat an Acre. But to th' Goale :*] *we heat an acre, but to th' goal.* Warb. Johns. *the heat, an acre, but to the goal.* Nichols. *we heat us an acre : but to the goal* Ktly.
120. *deed*] Om. Var. '03; '13; '21 (misprint).
122. Grace.] *Grace,* Rowe i. *Grace!* Theob.

and the consent it at last won from me? Will not the words I then spoke rank for ever the highest in your regard? Leontes, quite taking her meaning, but liking to be entreated, only says, 'Never but once.' Then comes her charming rejoinder,—so pretty, so coaxing, something like Desdemona's to Othello when pleading for a gentle answer to Cassio's suit.

119. **heat . . . Goale**] WARBURTON: Editors have imagined that 'But to the goal,' meant, 'but to come to the purpose'; but the sense is different, and plain enough when the line is printed thus:—'ere With spur we heat an acre, but to the goal.' That is, good usage will win us to anything; but, with ill, we stop short, even there where both our interest and our inclination would otherwise have carried us.—CAPELL (p. 162): The expressions, 'But, to the goal' answer to these at present in use with us—But, to come to the point; and are highly proper in the mouth of one who has wandered from it some four or five lines; her phrase immediately before it, 'heat an acre,' has not been trac'd anywhere; yet it is not therefore false, and an object for alterers, implying clearly—o'er run it.—COLLIER (ed. ii), following his MS, reads: 'With spur we *clear* an acre. But to the *good*': 'Hermione,' he explains, 'reverts from her simile to the "good" Leontes had imputed to her. The compositor misread "good" *goal*, erroneously thinking that the figure derived from horsemanship was still carried on.' A. C. C. (*Stratford-on-Avon Herald*, Jan. 21? 1887): 'Acre' as a measure of length is in constant use in the Midlands; the customary acre is about three roods, but it varies very much on actual survey. [Shakespeare in the present passage] probably meant an acre of thirty-two yards (instead of twenty-eight as in Nottinghamshire).—MURRAY (*N. E. D.*) recognizes 'acre' as a lineal measure, and gives an '*acre length*, 40 poles or a furlong (*i. e.* furrow-length); an *acre breadth*, 4 poles or 22 yards.' [In the last edition of his *Lexicon*, SCHMIDT

But once before I ſpoke to th' purpoſe? when? 123
Nay, let me haue't: I long.
*Leo.* Why, that was when 125
Three crabbed Moneths had ſowr'd themſelues to death,
Ere I could make thee open thy white Hand:
A clap thy ſelfe my Loue; then didſt thou vtter,
I am yours for euer.
*Her.* 'Tis Grace indeed. 130
Why lo-you now;I haue ſpoke to th' purpoſe twice:

123. *ſpoke*] *ſpake* $F_3F_4$, Rowe+. *speak* Var. '73.
*purpoſe?*] *purpose:* Cap. et seq.
128. *A clap*] $F_2$. *And clepe* Rowe ii+, Cap. Var. '73. *And clap* Ff et cet.
*ſelfe*] *self*, Rowe.
130. *'Tis*] *This is* Han. *It is* Cap. Rann, Mal. Steev. Dyce. *That was* Lettsom ap. Dyce.
131. *lo-you*] *lo you* Rowe ii, et seq.
*I haue*] *I've* Pope+, Dyce ii, iii.

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suggests *hent* for 'heat.' We are under lasting obligations to Dr Schmidt as a Lexicographer, if only for his division into verbs and nouns where a word is used in both senses. But *ne sutor*, etc. 'Heat' is right, and 'to the goal' meaning 'to the point' is right, and 'goal' follows 'heat' by the association of ideas.—ED.]

126. **Three crabbed Moneths**, etc.] This protracted wooing, extraordinarily long for Elizabethan days, is a noteworthy indication of Hermione's character.—ED.]

128. **A clap**] STEEVENS: She opened her hand to *clap* the palm of it into his, as people do when they confirm a bargain. Hence the phrase—'to clap up a bargain,' *i. e.* make one with no other ceremony than the junction of hands. So in *Ram-Alley, or Merry Tricks*, 1611:—'Speak, widow, is't a match? Shall we clap it up?' [IV, i.] Again, in *Henry V.* V, ii, 133:—'and so clap hands, and a bargain.'—MALONE: This was a regular part of the ceremony of troth-plighting, to which Shakespeare often alludes. So in *Meas. for Meas.* V, i, 209: 'This is the hand, which, with a vow'd contract, Was fast belock'd in thine.' Again in *King John*, II, i, 532: 'Command thy son and daughter to join hands. *K. Phi.* It likes us well; young princes, close your hands.' So also in Middleton's *No Wit Like a Woman's*:—'There these young lovers shall clap hands together' [IV, i]. I should not have given so many instances of this custom, but that I know Mr Pope's reading—'And *clepe*,' etc. has many favourers.

129. **I am yours for euer**] HUDSON: There is, I think, a relish of suppressed bitterness in this last speech, as if her long reluctance had planted in him a germ of doubt whether, after all, her heart was really in her words of consent. For the Queen is a much deeper character than her husband. It is true, these notices, and various others, drop along so quiet and unpronounced, as hardly to arrest the reader's attention. Shakespeare, above all other men, delights in just such subtile insinuations of purpose; they belong, indeed, to his usual method of preparing for a given issue, yet doing it so slyly as not to preclude surprise when the issue comes. [I cannot agree with Hudson in detecting any 'suppressed bitterness' here.—ED.]

130. **'Tis Grace**] MALONE: Referring to what she had just said,—'would her name were Grace!'

The one, for euer earn'd a Royall Husband;
Th'other, for ſome while a Friend.
*Leo.* Too hot, too hot:
To mingle friendſhip farre, is mingling bloods.
I haue *Tremor Cordis* on me: my heart daunces,
But not for ioy; not ioy. This Entertainment
May a free face put on: deriue a Libertie
From Heartineſſe, from Bountie, fertile Boſome,
And well become the Agent: 't may; I graunt:
But to be padling Palmes, and pinching Fingers,
As now they are, and making practis'd Smiles

133. *Th' other*] *The other* Cap. Rann, Steev. Dyce ii, iii.
[Giving her hand to Pol. Cap.
134. [Aside. Rowe et seq.
*Too hot, too hot*] *Too hot* Han.
137. *me:...ioy; not ioy.*] *me—...joy —not joy.*— Rowe+. *me;—...joy, not joy.* Cap.
138. *deriue*] *deriues* Ff, Rowe, Pope.
139. *Bountie, fertile boſome*] *bounty's fertile bosom* Han. Rann, Coll. ii (MS), Wh. i, Ktly, Dyce ii, iii, Rlfe.
140. *well*] *we'l* $F_2F_4$. *wee'l* $F_3$. *we'll* Rowe i.
*become*] *becomes* Rowe ii, Pope.
*'t may;*] $F_2F_3$. *it may*, Var. '73, '78, Mal. Steev. Knt, Sing. Ktly. *'t may*, $F_4$ et cet.

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134. **Too hot**] COLERIDGE: The morbid tendency of Leontes to lay hold of the merest trifles, and his grossness immediately afterwards, '—paddling palms,' etc., followed by his strange loss of self-control in his dialogue with the little boy.

138, 143. ABBOTT (§§ 503, 499) suggests expedients whereby these lines, of twelve syllables each, may be reduced to regular iambic pentameters. But such attempts are futile, not only in impassioned dialogue, but in soliloquies like the present. While this jealous mania possesses Leontes, it is noticeable that his speech is disconnected, disjointed, with many repetitions—a characteristic of madness. It is sufficient that each sentence, or fragment of a sentence, is in itself rhythmical. The ear is satisfied, and to arrange these sentences into set lines of a certain length is merely for the eye. It is not clear that in a modern text many of these lines in this soliloquy should not be printed, for the eye, with dashes; it would then be apparent, I think, that Hanmer's change of 'bounty's fertile bosom' is needless, the 'from' being understood:—'But not for joy,—not joy.—This entertainment—may a free face put on,—derive a liberty From heartiness—from bounty,—fertile bosom;—And well become the agent;—it may—I grant,' etc.—ED.

139. **fertile Bosome**] STEEVENS: By this, I suppose, is meant a bosom like that of the earth, which yields a spontaneous produce. In the same strain is the address of Timon: 'Common mother, thou, Whose womb immeasurable, and infinite breast, Teems, and feeds all.'—IV, iii, 179.

141. **padling**] Used by Shakespeare in an evil, wanton sense.—ED.

142. **practis'd Smiles**] Cf. 'There was never yet fair woman but she made mouths in a glass.'—*Lear*, III, ii, 35.—ED.

As in a Looking-Glaſſe ; and then to ſigh, as 'twere 143
The Mort o'th'Deere : oh, that is entertainment

143. *Glaſſe ;*] *glass*— Rowe+.

143. **Looking-Glasse**] WALKER (*Crit.* iii, 91), in order to get rid of the two extra syllables in this line, suggested: 'Perhaps, "As in a *glass*"; but it is dangerous to alter without stronger reason than there appears to be in the present case; and *glass* for *looking-glass* is not perhaps sufficiently clear.'—DYCE (ed. iii): In IV, iv, 18, we have 'To show myself a glass,' *i. e.* a *looking-glass*.

144. **Mort o' th' Deere**] THEOBALD: *To blow a Mort* is a hunting phrase, signifying to sound a particular air, called 'a Mort,' to give notice that the deer is run down or killed.—STEEVENS: So, in Greene's *Carde of Fancie* [1587]: 'He that bloweth the Mort before the fall of the Buck, may verie well misse of his fees' [vol. iv, p. 83, ed. Grosart]. Again, in the oldest copy of *Chevy Chase*: 'The blewe a mort vppone *the* bent.' [To these quotations NARES adds: '"*Directions at the death of a buck or hart.*—The first ceremony, when the huntsmen come in at the death of a deer, is to cry *Ware haunch*, etc.—then having blown the *mort*, and all the company come in, the best person, that hath not taken say before, is to take up the knife."—*Gentl. Recreat., Hart. Hunt.*, 3, p. 75. Some of the books give the notes that are to be sounded on this occasion.']—COLLIER (ed. iii): The 'mort' is the death of the deer, when it heaves its last sigh.—SKEAT (*The Academy*, 29 Oct., 1887), to whom Collier's third edition was evidently unknown, attacked the interpretation as given by Theobald, Steevens, and Nares, and asserted that thus interpreted no simile could be worse. 'We might as well liken the sound of weeping to the joyful shout of victory. The fact is,' continues Skeat, 'that "mort" just means *death*, neither more nor less—*la mort, sans phrase*. The sigh is that of the exhausted and dying deer; and the simile is natural and easy. The commentators wanted to air their learning. . . . [The line from the oldest copy of *Chevy Chase* appears in Percy's *Relics*, as Steevens quotes it, and] I regret to say that . . . I have so printed the line in my *Specimens of English*. But I honestly collated the text with the MS, and duly made a note that the MS reading is *mot*. And *mot* happens to be quite right. The careful Cotgrave duly explains the French *mot* as "the note winded by a huntsman on his horne," and it is the true and usual word. We have Chaucer's authority for it in the *Book of the Duchesse*, l. 376. In the *Treatise on Venery*, by Twety, printed in *Reliquiæ Antiquæ*, i, 153, we read: "And when the hert is take, ye shall blowe foure motys." It is clear that the phrase *to blow a mot* was turned into *to blow a mort*.' [A *mot* is a single blast, and if 'thre motes' were blown at the 'uncouplynge of the houndys' as we learn from Chaucer, and 'foure motys' when the deer was taken, as we learn from the *Treatise on Venery*, it is not an undue assumption to say that the last four notes were called the 'mort,' when we have evidence as good as in the *Carde of Fancie* and as in that supplied by Nares. As for the line in *Chevy Chase*, no great stress can be laid on it, either one way or the other. Skeat himself has elsewhere said of the MS that it is 'a mere scribble, and the spelling very unsatisfactory.' I confess that my own preference is for the supposition that Leontes refers to the dying sighs of the deer rather than to the raucous sound of a horn; and it is possible that Shakespeare, in using a technical term, referred not to a process, but to what that process represented.—ED.]

My Bofome likes not, nor my Browes. *Mamillius,*
Art thou my Boy?
*Mam.* I, my good Lord.
*Leo.* I'fecks:
Why that's my Bawcock: what? has't ſmutch'd thy Noſe?
They ſay it is a Coppy out of mine. Come Captaine,
We muſt be neat; not neat, but cleanly, Captaine:
And yet the Steere, the Heycfer, and the Calfe,
Are all call'd Neat. Still Virginalling
Vpon his Palme? How now (you wanton Calfe)

149. *has 't*] *hast* Cap. et seq.
150. *it is*] *it's* Theob. ii, Warb. Johns. Var. Rann, Mal. Steev. Dyce, Ktly.
*Come Captaine*] One line. Cap. Coll. White i.
[Pulling the Boy to him, and wiping him. Cap.
151. *but cleanly*] *cleanly* Ff.
[Wipes the boy's face. Han.
152. *Heycfer*] $F_2$. *Heyfer* $F_3$. *Heifer* $F_4$.
153. *all*] *all alike* Lettsom (ap. Dyce).
[Observing Pol. and Herm. Rowe.
*Still*] *Still, still* Sta. conj. (Athen. 4 Apr. 1874).
153, 154. *Still...Palme*] Aside. Cap.

145. **Browes**] Othello makes the same allusion when he complains (III, iii, 283) of the pain upon his forehead. Here Leontes is led to it, by having just spoken of a 'deer.'—ED.]

148. **I'fecks**] BRADLEY (*N. E. D. s. v. Fegs*, where many forms, such as *feckins, fackins, fac, facks*, etc., are given): A distortion of *Fay, Faith*, perhaps with suffix *-kin(s* frequent in such trivial quasi-oaths; cf. *bodykins, by'rlakin.*

149. **Bawcock**] MURRAY (*N. E. D.*): From the French, *beau coq.* A colloquial or burlesque term of endearment: = Fine fellow, good fellow.

149. **smutch'd**] COWDEN-CLARKE: It is reserved for such a poet as Shakespeare fearlessly to introduce such natural touches as a passing black, a flying particle of smut resting upon a child's nose, and to make it turn to wonderfully effective account in stirring a father's heart, agitating it with wild thoughts, and prompting fierce plays upon words and bitter puns.

150. **Coppy out**] In this phrase 'out' can hardly be the preposition of origin or source, as Schmidt (*Lex.*) interprets it—an interpretation which almost provokes a smile. With 'copy,' it forms one composite idea, and the two words might be joined without offence by a hyphen.—ED.

151. **neat**] JOHNSON: Leontes, seeing his son's nose smutch'd, cries, 'We must be neat'; then recollecting that 'neat' is the ancient term for *horned* cattle, he says, 'not neat, but cleanly.'

153. **Virginalling**] JOHNSON: Still playing with her fingers, as a girl playing on the virginals.—CHAPPELL (p. 103): The virginals (probably so called because chiefly played upon by young girls) resembled in shape the 'square' pianoforte of the present day, as the harpsichord did the 'grand.' The sound of the pianoforte is produced by a hammer *striking* the strings, but when the keys of the virginals or harpsichord were pressed, the 'jacks' (slender pieces of wood, armed at the upper end with

Art thou my Calfe ? 155
*Mam.* Yes, if you will (my Lord.)
*Leo.* Thou want'ſt a rough paſh, & the ſhoots that I haue
To be full, like me : yet they ſay we are
Almoſt as like as Egges ; Women ſay ſo,
(That will ſay any thing.) But were they falſe 160
As o're-dy'd Blacks, as Wind, as Waters; falſe

158. *full, like*] *full like* Pope, et seq.
160. *thing.*)] *thing ;* Rowe et seq. (subs.).
161. *o're-dy'd*] *o're di'd* $F_4$.
*Wind*] *winds* Rowe ii+, Var. '73, '78, '85, Rann, Dyce iii, Huds.

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quills) were raised to the strings, and acted as *plectra*, by impinging, or twitching them. These *jacks* were the constant subject of simile and pun. (P. 486) During the great fire of London in 1666, Pepys, who was an eye-witness, tells us [2d of September] that the river Thames being full of lighters and boats taking in goods, he 'observed that hardly one lighter or boat in three that had the goods of a house in, but there was a pair of Virginalls in it.' . . . The virginalls, spinet, and harpsichord (or harsich*on*, as it was about this time more generally called) were the precursors of the pianoforte; and although differing from one another in shape, and somewhat in interior mechanism, were essentially the same instrument.

154. **wanton**] That is, frolicsome.

155. **Calfe**] MACKAY (*Gloss.* s. v.): It is perhaps useless to inquire, after the lapse of three centuries, whether 'calf' was a term of endearment to a child among the English people; but it is worthy of remark that to the present day, among the people of the Highlands of Scotland, and of the Gaelic-speaking population of Ireland, *laogh*, which means a calf or a fawn, is the very fondest epithet that a mother can apply to her boy-baby.

157. **pash**] JAMIESON (*Scot. Dict.* s. v.) defines '*Pash*, The head, a rather ludicrous term. *A bare pash*, a bare or bald head, S. "*A mad pash*, a mad-brains, Chesh." Gl. Grose.' HENLEY in the Var. 1821 paraphrases the sentence: to make thee a *calf*, thou must have the *tuft* on thy forehead and the *young horns* that shoot up in it, as I have.' But he gives no authority for his explanation of 'pash' by *tuft*. DYCE (*Gloss.*) quotes him without comment, and also Jamieson's definition, as well as the following remark by MALONE: 'You tell me (says Leontes to his son) that you are like me; that you are my calf. I am the *horned* bull; thou wantest the *rough head and the horns* of that animal, completely to resemble your father.' MACKAY (*Gloss.*) says that 'pash' is the Gaelic rendering of the word for forehead: *bathais* pronounced *bash* or *pash*, and that Leontes' 'rough pash' means 'a brow furrowed by care.' ['Shoots' probably means *horns*, and for 'rough pash' we need seek no deeper meaning than *rough* or *shaggy head*.—ED.]

161. **o're-dy'd Blacks**] HANMER: A black dye being used in too great quantity doth not only make the cloth to rot upon which it is put, but the colour itself to fade and grow rusty much sooner.—STEEVENS: It may mean those stuffs which have received a dye over their former colour. There is a passage in *The Old Law* of Massinger, which might lead us to offer another interpretation:—'Blacks are often such dissembling mourners, There is no credit given to 't, it has lost All reputation

As Dice are to be wiſh'd, by one that fixes 162
No borne 'twixt his and mine ; yet were it true,

163. *borne*] *born* $F_3F_4$, Rowe i. *bourne* Rowe ii. *bourn* Cap. et seq.

by false sons and widows.' [—II, i. Steevens continues the quotation with 'I would not hear of *blacks*'—a line which I cannot find in Gifford's ed. of the play. I should not have mentioned the circumstance, but have made the correction silently as in so many other quotations, had not Collier and Halliwell also given the line. Either they did not verify Steevens or the line is to be found in some edition other than Gifford's.] It seems that *blacks* was the common term for mourning. Thus in *A Mad World, My Masters:* 'I'll pay him when he dies in so many blacks; I'll have the church hung round with a noble a yard' [II, ii]. *Black*, however, will receive no other colour without discovering itself through it. See Plin. *Nat. Hist.* viii.—MALONE: The following passage in a book which our author had certainly read, inclines me to believe that the last is the true interpretation. 'Truly quoth Camilla, my Wooll was blacke, and therefore it could take no other colour.'—Lyly's *Euphues and his England*, 1580 [p. 408, Arber.].—COLLIER (ed. ii) adopts and upholds the emendation of his MS: 'our dead blacks;' which, he says, means 'only our blacks worn for the dead; Leontes emphatically calls this *mourning* false, inasmuch as it often does not represent the real state of feeling of the wearer.' [When Collier published this emendation in his *Notes*, etc. five years before his second edition appeared, he said that it means 'blacks worn for the deaths of persons whose loss was not at all lamented.' This phrase LETTSOM (*Blackwood's Maga.*, Aug., 1853) selected as his only criticism of the change, in the remark: 'But surely *all* persons who wear mourning are not hypocrites; and therefore this new reading falls ineffectual to the ground,' which is, I am afraid, feeble; Collier successfully answered this criticism in his edition by saying that mourning '*often* does not represent,' etc. If, as Collier acknowledges, '"blacks" was the ordinary term for mourning in Shakespeare's time' (I quote his words), an argument against the phrase 'dead blacks' lies in its pleonasm.—STAUNTON calls Collier's change 'absurd;' which is no argument. 'The phrase meant,' he says, 'such garments as had become rotten and faded by frequent immersion in the dye.' Is a garment which is *frequently* immersed apt to look faded? It may be 'rotten,' but it would look fresh, not faded. 'If,' continues Staunton, 'any change in the text be admissible, we should read "*oft*-dyed blacks." Thus, in Webster's *Dutchess of Malfi*, V, ii: "I do not think but sorrow makes her look Like an oft dy'd garment."' Leontes' primary idea is *falseness*, and 'o're-dy'd Blacks' are, I think, blacks rendered false by o'er-dyeing, which falseness, since black is black, must refer to the texture.—ED.]

161. Wind] DYCE (ed. iii): The context evidently requires the plural *winds* (as in Rowe ii). [*Winds* are not false. The North wind remains for ever the North wind; the instant it veers, it ceases to be the North wind. But the 'Wind' may be as false as there are hours in the day.—ED.]

163. borne] Halliwell quotes WARTON: That is, any noted cheat, who would as readily convert my possessions to his own use and purposes as his own, and trick me of them all. In the waste and open countries, 'bourns' are the grand separations, or divisions, of one part of the country from another, and are natural limits of districts and parishes. For 'bourn' is simply nothing more than a boundary.

To ſay this Boy were like me. Come(Sir Page)
Looke on me with your Welkin eye : ſweet Villaine,
Moſt dear'ſt, my Collop: Can thy Dam, may't be
Affection? thy Intention ſtabs the Center.

164. *were*] *is* Han.
165. *welkin*] *welking* Rowe ii, Pope, Han. *welkin-eye* Theob.+, Var. Steev. *eye:*] *eye*, Rowe+.
*Villaine,*] *Villaine.* Ff. *villain!* Cap.
166. *dear'ſt, my Collop:*] *dearest, my Collop*— Rowe.
*thy Dam,*] *they dam*, $F_4$. *thy dam?* Rowe. *thy dam*— Johns.
166. *may't be*] Ff, Coll. i, Sta. *may't be*— Rowe+. *may 't be?* Han. Cap. et seq. (subs.).
167, 175. *Affection...Browes*] Erased by Coll. (MS).
167. *Affection?...the*] *Imagination! thou dost stab to th'* Rowe+. *Affection, ...to the* Cap. Coll. ii. *Affection,...the* Coll. i. *Affection...the* Sta. *Affection! ...the* Steev. et cet. (subs.).

164. **to say . . . were**] For other examples of the subjunctive in subordinate clauses, see ABBOTT, § 368.

165. **Welkin**] JOHNSON: Blue eye; an eye of the same colour with the welkin, or sky.

166. **Collop**]. DYCE (*Gloss.*) Used metaphorically, as being a portion of his flesh.

167–175. **Affe?ion . . . Browes**] CAPELL: The meaning must be this or nothing: 'Affection,' the thing apostrophised, is told—that when full bent is given it, full *intentiveness*, man often receives a stab in his centre, *i. e.* his heart; meaning, that he is in that case subject to jealousy; thou (this full-bent affection) mak'st possible, says the speaker, things which others hold not so; hast fellowship with dreams, with what's unreal, nay, even with nothing, art that nothing's co-agent in working out thy own torment; And having said this, suddenly (by a wonder-full, but natural turn in so sick a mind as this speaker's), out of these reflections, which make the passion ridiculous and are of force to have cur'd it, matter is drawn by him to give his madness sanction; by saying,—that since nothings were a foundation for it, somethings might be, and were;—'Then, 'tis very credent, Thou may'st co-join with something; and thou dost;' subjoining to this assertion—'And that to the infection of my brains, And hard'ning of my brows'—for this only should follow it; [line 175] being, in the editor's judgment, a first draft of the poet's, corrected by what comes after, and meant by him for rejection.—STEEVENS: 'Affection,' I believe, signifies *imagination*. Thus in *Mer. of Ven.* IV, i, 50: 'Affection, Mistress of passion, sways it,' etc., *i. e.* imagination governs our *passions*. 'Intention' is, as Locke expresses it, 'when the mind with great earnestness, and of choice, fixes its view on any idea, considers it on every side, and will not be called off by the ordinary solicitations of other ideas.' This vehemence of the mind seems to be what affects Leontes so deeply, or in Shakespeare's language,—'stabs him to the centre.'—M. MASON (p. 124): 'Affection,' in this place, seems to be taken in its usual acceptation and means the passion of love, which, from its possessing the powers which Leontes here describes, is often called in Shakespeare by the name of *Fancy*. . . . In answer to the question, 'may 't be?' and to show the possibility of Hermione's falsehood, he begins to descant upon the power of love, but has no sooner pronounced the word 'affection,' than, casting his eyes on Hermione, he says to her, or rather, of her in a

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low voice, 'thy intention stabs the centre!' After that, he proceeds again in his argument for a line and a half, when we have another break—'How can this be?' He then proceeds with more connection, and says 'if love can be co-active with what is unreal, and have communication with non-entities,' it is probable that it may conjoin with something real in the case of Hermione, and having proved it possible, he concludes that 'it certainly must be so.' . . . 'Intention' in this passage means eagerness of attention, or of desire, and is used in the same sense in *The Merry Wives*, I, iii, 731, where Falstaff says: 'She did so course o'er my exteriors, with such a greedy intention, that the appetite of the eye did seem to scorch me up like a burning glass.' —MALONE: I think, with Mr. Steevens, that 'affection' means here imagination, or perhaps more accurately: 'the disposition of the mind when strongly *affected* or possessed by a particular idea.' And in a kindred sense at least to this, it is used in the passage quoted from the *Mer. of Ven.*—COLLIER, in his first edition, having unwisely adopted the punctuation of the Ff in 'may 't be Affection'? was justly criticised by DYCE (*Remarks*, etc. p. 79), who concludes his criticism as follows:—'Leontes, after saying, "Can thy dam? may 't be?"—(so again, three lines after, "how can this be?") breaks off in an apostrophe to "affection," which is continued to the end of the speech,—"Affection, thy intention stabs the centre,"' etc. Dyce here quotes with approval Malone's note just given above.—SINGER (ed. ii): 'Affection' here means *sympathy*. 'Intention' is *intenseness*. The 'centre' is the solid globe conceived as the centre of the universe. (See II, i, 126.) The allusion is to the powers ascribed to sympathy between the human system and all nature, however remote or occult. Hence Leontes, like Othello, finds in his very agitation a proof that it corresponds not with a fancy but a reality. [Which is obscurely expressed.—ED.]—R. G. WHITE (ed. i): That is, the mind, when it is powerfully excited or affected, intuitively pierces the very heart, hits the white, touches the root of the matter. For a similar use of 'affection,' see *Mer. of Ven.* [above quoted].—COLLIER, in his second edition, returned substantially to the punctuation of Capell, and has the following sensible note: 'In all likelihood "affection" is to be taken for *imagination*, and "intention," not for *design* or *purpose*, but for *intentness*, or vehemence of passion. Not one of the commentators, ancient or modern, has concurred with another on the poet's meaning, and there can be little hesitation in coming to the conclusion that mishearing, misrecitation, and misprinting have contributed to the obscuration of what, possibly, was never very intelligible to common readers or auditors. All that is clear is that Leontes, watching the conduct of Polixenes and Hermione, misinterprets their action, and feeds his own jealousy, concluding that their object was criminal and that he was to be the sufferer. This notion he gives vent to in various abrupt sentences, the connexion of which is entirely mental, but their general import is sufficiently clear.'—STAUNTON: 'Affection' here means *imagination*; 'intention' signifies *intencion* or *intensity*; and the allusion, though the commentators have all missed it, is plainly to that mysterious principle of nature by which a parent's features are transmitted to the offspring. Pursuing the train of thought induced by the acknowledged likeness between the boy and himself, Leontes asks, 'Can it be possible a mother's vehement imagination should penetrate even to the womb, and there imprint upon the embryo what stamp she chooses? Such apprehensive fantasy, then,' he goes on to say, 'we may believe will readily co-join with something tangible, and it does,' etc. etc. [Are we to believe that the betossed soul of Leontes is here interested in a

[167–175. Affection? thy Intention . . . Browes]

recondite physiological speculation? Staunton's punctuation of the passage is, I think, better than that of any other editor. Every clause is a question until the answer begins: 'Then, 'tis very credent,' etc.—ED.]—KEIGHTLEY (*Expositor*, p. 198) thinks the whole passage 'rather obscure,' and that the meaning seems to be that "affection," which is *imagination*, *fancy*, stretches to (expressed by "intention"), and stabs, or pierces, even the centre of the earth.'—JOSEPH CROSBY (*Am. Bibliopolist*, Dec. 1876, p. 121) interprets 'affection' by *lust*, and thus paraphrases the first line: 'O lust! thy intensity,—the lengths thou wilt go to satiate thyself,—stabs the centre,—penetrates to, and permeates, every foot of the habitable globe.' The rest of Crosby's paraphrase may be here omitted; the difficulty lies in line 167; with the exception of 'beyond commission' in line 173, there is no diversity of opinion as regards the meaning of the remainder of the speech.—HUDSON has 'little doubt that amidst so many *and*s, that word got repeated out of place [in line 173], and that in [line 174] "And that" crept in, for the same cause from the line above.' Accordingly he changed the former into '*as* I find it,' and the latter into '*Ay*, *even* to the infection,' etc. He doubts, moreover, 'whether "affection" ever bears the sense of *imagination* in Shakespeare; though he certainly uses it with considerable latitude, not to say looseness, of meaning.' He then gives the foregoing notes from M. Mason and from Singer. As to the word: 'centre,' Hudson does not see how it can bear any other sense than that which it has in the next scene. Before quoting a paraphrase of the whole passage by Joseph Crosby, Hudson concludes:—'Perhaps, after all, the passage in hand was not meant to be very intelligible; and so it may be an apt instance of a man losing his wits in a rapture of jealousy. For how can a man be expected to discourse in orderly sort when his mind is thus all in a spasm?'

A critic of GRANT WHITE'S second edition having taken that editor to task for not having in his notes explained the passage in hand, GRANT WHITE defended himself (*Atlantic Monthly*, June, 1884, p. 817) as follows:—'If I know anything of the syntactical construction of the English language, this passage is as simple and clear in its arrangement as the simplest and clearest in the writings of Oliver Goldsmith, or of Arthur Helps. . . . There is in it not even an involution or an inversion; unless the very simple "thou coactive art" for thou art coactive, is to be so regarded. The thoughts follow each other in the natural, logical order. Nor is there a single strained or perverted word in all the seven lines. Every word is used in its plain, and it might almost be safely said its primary, sense. I say this advisedly, after careful consideration. What, then, is the reason of that sense of incomprehensibleness which led to its selection as an example of Shakespeare's characteristic overstraining of language, sense, and syntax? Good reader and good critic, it is simply the thought. Master that, and you will see that the expression is as clear as the empyrean atmosphere.' [Doubtless Grant White was honest in the belief that he spoke 'advisedly, after careful consideration,' but his words smack a little of an exaggeration due to the defense of a weak point. Assuredly, if explanatory notes be ever needed, here is the occasion. It is easy to say, 'master the thought,' but it will hardly do to impute to every editor of Shakespeare a failure therein. And what is to be thought of Grant White's own mastery of it, when in transferring the passage from his *Riverside Edition* to the pages of *The Atlantic*, which he presumably read with extremest care before pronouncing judgement, he transferred a misprint, and substituted in the text a word which Shakespeare did not here use? Instead of 'Affection! thy intention stabs the

Thou do'ſt make poſſible things not ſo held,
Communicat'ſt with Dreames(how can this be?)
With what's vnreall : thou coactiue art,
And fellow'ſt nothing. Then 'tis very credent,
Thou may'ſt co-ioyne with ſomething, and thou do'ſt,
(And that beyond Commiſſion) and I find it,

168. *not ſo*] *not be ſo* Ff, Rowe+. *not to be so* Han.

168, 169. *held,...Dreames (how] held? ...Dreams? How!* Sta.

169, 170. *Dreames...vnreall:*] $F_2$, Cap. Var. '73, '78, '85 (subs.). *Dreams ...unreall*, $F_3F_4$ Rowe. *dreams—how ...be With what's unreal?* Pope. *dreams —(how... be?) With what's unreal,* Theob.+ *dreams,—How...be? With what's unreal* Rann et seq. (subs.).

170. *coactiue*] *co-active* Theob. ii+, Cap. (errata).

171. *fellow'ſt*] *follow'st* Rowe ii.
*nothing*] *nothings* Han. *nothing?* Sta.

173 in brackets. Cap.
*it,*] *it;* Theob.+.

centre,' the *Riverside Edition* and *The Atlantic Monthly* both read: 'Affection! thy *invention* stabs the centre,'—a typographical error, which Grant White afterwards acknowledged (see *Notes and Qu.* VII, i, 235). Possibly had he had the true text before him, he would not have been so tickle o' the sere in pronouncing the passage as 'clear as the empyrean atmosphere'; something *found* is very different from something *intended*.

The difficulty, to me, lies not in 'affection' but in 'intention.' It is possible to take 'affection' as meaning *lust*, but it is not necessary here; Shakespeare in many places draws the distinction between 'affections' and 'passions.' Leontes begins with the thought merely of affection or love, and then reflects that this love carried to an extreme, or becoming to the last degree intense, pierces to the very soul. The only other instance where Shakespeare uses the word 'intention' is in the passage from *The Merry Wives*, quoted by M. Mason; both there and here it means, I think, *intenseness*, or, as Staunton spells it, *intencion*. In the rather puzzling phrase: 'fellow'st nothing' and in what follows, I think the reasoning of Leontes is: if this intensest love can live in dreams and go hand in hand with what is actually nothing, *à fortiori*, it can mate with what is actually real. If, however, all explanations prove unsatisfactory, then the student must seek covert under Collier's sensible, prosaic note.—ED.]

168. **possible things**] JOHNSON: That is, thou dost make those things possible, which are conceived to be impossible.—MALONE: To express the speaker's meaning, it is necessary to make a short pause after the word 'possible.' I have therefore put a comma there, though perhaps, in strictness, it is improper.

170. **vnreall: thou**] All modern editors, without exception I believe, since Rann in 1787, have printed this line without any punctuation between 'unreal' and 'thou.' Theobald, in his correspondence with Warburton, proposed this erasure of all punctuation, but in his edition he inserted a comma.

173. **beyond Commission**] M. MASON (p. 125): This alludes to the commission he had given Hermione to prevail on Polixenes to defer his departure.—SINGER: That is, it is very credent that sympathy shall betray a crime to the injured person, not only at the time of commission, but even after—beyond the time of commission.—STAUNTON: It means here, as in line 50, *warrant, permission, authority*. [This seems to be conclusive.—ED.]

(And that to the infection of my Braines,
And hardning of my Browes.)
*Pol.* What meanes *Sicilia*?
*Her.* He ſomething ſeemes vnſetled.
*Pol.* How? my Lord?
*Leo.* What cheere? how is't with you, beſt Brother?

178. *How? my Lord?*] *Now, my lord?* Cap. *How now, my lord?* Sing. (MS). *Ho, my lord!* Dyce ii, iii, Huds. *How, my lord?* Mal. et seq. (subs.).

179. *What...Brother?*] Continued to *Pol.* Han.
*is't...beſt Brother*] *is it...my best brother* Rowe, Pope, Han.

174. **And that**] DYCE (ed. ii): 'The printer,' says Mr W. N. Lettsom, 'has repeated "And that" instead of *Find it.*' [?]

178. **How**] DYCE (ed. ii): I here alter 'How' to *Ho*, for Leontes is evidently standing apart from Polixenes and Hermione; and 'how' was frequently the old spelling of *ho*.

179. KNIGHT, COLLIER, and HALLIWELL are the only modern editors, I think, who adhere to this distribution of speeches; all the rest follow HANMER in giving this line to Polixenes. KNIGHT observes: 'It is impossible, we think, for any alteration to be more tasteless [than Hanmer's] and more destructive of the spirit of the author. Leontes, even in his moody reverie, has his eyes fixed upon his queen and Polixenes; and when he is addressed by the latter with "How, my lord?" he replies, with a forced gaiety, "What cheer? how is 't with *you?*" The addition of "best brother" is, we apprehend, meant to be uttered in a tone of bitter irony. All this is destroyed by making the line merely a prolongation of the inquiry of Polixenes.—COLLIER (ed. ii): There is no reason for taking this line from Leontes. The old copies are uniform in the present distribution of the dialogue; Leontes is endeavoring to recover himself, and breaks from a fit of abstraction with the line, 'What cheer?' etc.—HALLIWELL: In acting the play, the arrangement of the original is greatly to be preferred. Polixenes calls Leontes, who is standing aside, and, being thus interrupted in his abstraction, hides the agony of his thoughts by an assumption of cheerfulness.—R. G. WHITE (ed. i): I cannot doubt that Hanmer was right. Otherwise, not only does Leontes express a solicitude not in keeping with his mood, but Polixenes does not put the very question which the situation required from him. It is clearly intended, too, that Hermione should continue the enquiry which her companion begins; but this natural course of the dialogue is broken by the old arrangement. [White is the only editor who gives any reason for deserting the Folio. Dyce says of Collier's return to the original text merely that it is 'very injudicious, I think,' and Staunton quotes Dyce. To make as radical a change as a re-distribution of speeches demands an incontrovertible reason, especially when dealing with a text printed, as is acknowledged, with unusual care. Shakespeare may have intended this line, ending with 'best Brother,' as a flash of Leontes' old-time self,—a struggle to shake off the insane delusion which was beclouding his mind. There is certainly need of some words or speech from him, to span the gap from his turbulent soliloquy to the gay memories of his boyhood. It is hard to say what is 'natural' under unnatural conditions, and I, for one, prefer to accept nature under what is presumably Shakespeare's lead, than under Hanmer's.—ED.]

*Her.* You look as if you held a Brow of much diſtraction:
Are you mou'd (my Lord?)
*Leo.* No, in good earneſt.
How ſometimes Nature will betray it's folly?
It's tenderneſſe? and make it ſelfe a Paſtime
To harder boſomes? Looking on the Lynes
Of my Boyes face, me thoughts I did requoyle

180. *You...held'*] *You seem to hold* Han.
*as if...diſtraction*] One line. Theob. et seq.
181. *Are you*] *Are not you* Theob.+. *Are you not* Han.
182. *earneſt*] *earnest, no.*— Cap.
183–185. *How...boſomes*] Aside. Cap. Mal. Steev. Sta.
183, 184. *it's ... It's*] $F_2$. *its ... It's* $F_3F_4$.
183, 184, 185. *folly?...tenderneſſe?... boſomes?*] Ff. *folly!...tenderness!... bosoms!* Rowe.
186. *me thoughts*] *methoughts* $F_4$, Rowe+, Cap. Mal. Steev. Var. Dyce i, Cam. Dtn. *my thoughts* Coll. (Egerton MS), Sing. Wh. *methought* Sta. Ktly, Dyce ii, iii, Huds. Rlfe.
*requoyle*] *recoyl* $F_3$ *recoil* $F_4$. *recall* Grey (i, 246).

178–182. WALKER (*Crit.* iii, 91) would arrange these lines 'nearly as follows:' 'What cheer? how is't with you, | Best brother? You look, as if you held a brow | Of much distraction: are you mov'd, my lord?' | But all these divisions of lines, much affected by Germans, are for the eye only, the ear has no need of them.—ED.

183, 184, 189. it's . . . It's . . . it's] See Notes on *Temp.* I, ii, 113; *Lear*, I, iv, 209; *Ham.* I, ii, 216 of this edition, or see ABBOTT, § 228. According to the *Bible Word-book* (Eastwood and Wright), *its* occurs ten times in the First Folio, as follows: *Temp.* I, ii, 113; *Ib.* I, ii, 457; *Meas. for Meas.* I, ii, 4; *Wint. Tale*, I, ii, 183, 184, 189, 310; *Ib.* III, iii, 53; *2 Hen. VI:* III, ii, 393; *Hen. VIII:* I, i, 18. *Yt* or *it* is used for 'its' fourteen times, as follows: *Temp.* II, i, 170; *Wint. Tale*, II, iii, 214; *Ib.* III, ii, 107; *King John*, II, i, 160; *2 Hen. IV:* I, ii, 131; *Hen. V:* V, ii, 40; *Rom. & Jul.* I, iii, 52; *Timon*, V, i, 150; *Ham.* I, ii, 216; V, i, 244; *Lear*, I, iv, 236; *Ant. & Cleop.* II, vii, 49, 53; *Cym.* III, iv, 160. The possessive pronoun 'its' does not occur in the Authorised Version of the Bible of 1611. *Levit.* xxv, 5, has 'it' in place of *its*. [From these lists it appears that *its* is more frequently used in *A Winter's Tale* than in any other play,—a possible indication that it was written later than the others, and at a time when the adoption of the anomalous *its* was becoming prevalent. It is merely a *possible* indication. For aught we know, in every case where we find 'its' in the printed text, Shakespeare may have written *it*, and we owe the 'its' to a compositor who, as we see in every column, was a careful workman. See line 310 *infra;* and II, iii, 214.—ED.]

186. me thoughts] COLLIER (ed. ii): A MS correction in Lord Ellesmere's copy shows that 'me' has been inserted for *my*.—DYCE (ed. ii): 'Methoughts' is, no doubt, a form which we occasionally meet with; but since, a few lines after, the Folios have 'me thought,' the variation was evidently introduced by the scribe or the printer, not by Shakespeare. . . . Mr Knight too has eagerly adopted [Collier's] alteration 'my thoughts,' wrong as it indubitably is. [This must refer to an edition of Knight which I have not seen. Knight's first edition has 'methoughts,' his second 'methought,'

Twentie three yeeres, and ſaw my ſelfe vn-breech'd, 187
In my greene Veluet Coat ; my Dagger muzzel'd,
Leaſt it ſhould bite it's Maſter, and ſo proue
(As Ornaments oft do's) too dangerous : 190
How like(me thought) I then was to this Kernell,
This Squaſh, this Gentleman. Mine honeſt Friend,
Will you take Egges for Money ? 193

189. *Leaſt*] *Left* $F_4$.
*it's*] Ff, Cap. White.
190. *Ornaments oft do's*] Ff (*does* $F_4$, Ktly). *ornament oft does* Cap. Rann. *ornaments oft do* Rowe et cet.
191. *me thought*] Ff. *methought* Rowe et seq.
193. *Egges for Money*] *aches from any* Bulloch (p. 116).

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and his 'Second Revised' returns to 'methoughts.'—ED.] WALKER (*Vers.* 284) suggests that 'methoughts' is formed by *contagion* from *methinks*. He refers to *Richard III:* I, iv, where the Folios have 'Me thoughts that I had broken from the Tower,' etc. Then presently: 'Me thought that Gloster stumbled,' etc. And again, within the next twenty lines, 'Me thoughts I saw a thousand fearfull wrackes,' etc.—'all these,' Dyce adds, '*in the same speech.*'—W. A. WRIGHT (*Cam. Ed.* ii): 'Methoughts' is, of course, a form grammatically inaccurate, suggested by the more familiar *methinks*. It occurs, however, sufficiently often in the old editions to warrant us in supposing that it came from the author's pen. We therefore retain it. [See *Mer. of Ven.* I, iii, 71: 'Me thoughts you said,' etc.]

187. **Twentie three years**] An ingenious way of disclosing to us the present age of Leontes, and incidentally of differentiating his jealousy from that of Othello, a much older man, who in Desdemona's fall bade farewell to all that made up life for him. Whereas, the younger Leontes hopefully imagines that after Hermione's death at least a moiety of the zest of life will return to him.—ED.

190. **Ornaments**] See I, i, 34, where is given Walker's note on the interpolated *s* at the end of a word. Interesting as Walker's speculation may be that we have herein a peculiarity of Shakespeare's handwriting, the difference in the degree of frequency, in the various plays, points, I am afraid, to the different rules governing the several printing offices where the Folio was set up. The uncertainty as to the source of this interpolated *s* in no wise affects the value of Walker's article. In the present case it is not easy to say whether the *s* was interpolated after *ornament* or after *do*.—ED.

192. **Squash**] The meaning of this word is amply explained in *Twelfth Night*, I, v, 166: 'Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peasecod, or a codling when 'tis almost an apple.' Our American word 'squash,' applied to an edible gourd, is the latter half of the Indian name for it. See note in *Mid. N. Dream*, III, i, 193.—ED.

193. **Egges for Money**] CAPELL: Who shall trace this expression? the answer gives us its import,—that Mamillius is bid to *stand and deliver* by it; nor is it wholly chimerical to suppose that some robber in early time made this his expedient to keep clear of the law; we have heard of methods resembling it.—JOHNSON: This seems to be a proverbial expression, used when a man sees himself wronged and makes no

[193. **Egges for Money**]

resistance. Its original, or precise meaning, I cannot find, but I believe it means, will you be a *cuckold* for hire. The cuckow is reported to lay her eggs in another bird's nest; he, therefore, that has eggs laid in his nest is said to be *cucullatus*, cuckowed, or cuckold.—SMITH (ap. Grey, i, 246): The meaning of this is, 'will you put up affronts?' The French have a proverbial saying, A qui vendez-vous vos coquilles? *i. e.* whom do you design to affront? Mamillius's answer plainly proves it. 'No, my lord, I'll fight.' [There might be some appositeness in this reference to the French phrase, if *coquilles* therein meant egg shells, in the first place, and if it bore the meaning Smith gives to it, in the second. Cotgrave shows that *coquille* here refers to the cockle shells (the same word) worn by pilgrims coming from the shrine of St. Michel in Normandy or from that of St. James of Compostella. Thus Cotgrave: '*A qui vendez vous vos coquilles?* followed by *à ceux qui viennent de S. Michel?* Why should you thinke to cousen vs, that are as cunning as your selues? tis ill haulting before a cripple.' The idea conveyed by the phrase, still current in France, is not of 'affronting' but of overreaching. This note of Smith would not have been worth repeating had not several editors accepted it without investigation.—ED.]—STEEVENS: See *A Match at Midnight*, 1633:—'I shall have eggs for my money; I must hang myself.' [Dodsley, in a note on this passage (vii, 370, ed. 1825), remarks that 'it seems intended to express the speaker's fears that he shall receive nothing, or only trifles, in return for his money.'—ED.]—REED: Leontes seems only to ask his son if he would fly from an enemy. In the following passage the phrase is evidently taken in that sense: 'The French infantery skirmisheth bravely afarre off, and cavallery gives a furious onset at the first charge; but after the first heat they will take eggs for their money.'—*Relations of the most famous Kingdomes and Commonwealths thorowout the World*, 1630, p. 154. Mamillius's reply to his father's question appears so decisive as to the true explanation of this passage, that it leaves no doubt with me even after I have read the following note [by Boswell]. The phrase undoubtedly sometimes means what Mr Malone asserts, but not here.—BOSWELL: In *A Method for Travell. Shewed by taking the view of France as it stoode in the yeere of our Lord 1593*, by Robert Dallington, no date, we meet with the very sentence quoted by Mr Reed, given as a translation from the French. This is the original: 'L'infanterie Françoise escaramouche bravement de loin et la Cavallerie a une furieuse brutée à l'affront, puis apres q'elle *s'accomode.*'—MALONE: This phrase seems to me to have meant originally,—'Are you such a poltroon as to suffer another to use you as he pleases, to compel you to give him your money, and to accept of a thing of so small a value as a few eggs in exchange for it?' This explanation appears to me perfectly consistent with the passage quoted by Mr Reed. He who will take eggs for money, seems to be what, in *As You Like It*, and in many old plays, is called a 'tame snake.' The following passage in Campion's *History of Ireland*, 1633, fully confirms my explanation of this passage, and shows that it means, 'Will you suffer yourself to be cajoled, or imposed upon?'—'What my cousin Desmond hath compassed, as I know not, so I beshrew his naked heart for holding out so long. —But go to, suppose hee never be had; what is Kildare to blame for it, more than my good brother of Ossory, who, notwithstanding his high promises, having also the king's power, is glad to take eggs for his money, and to bring him in at leisure.' These words make part of the defense of the Earl of Kildare in answer to a charge brought against him by Cardinal Wolsey, that he had not been sufficiently active in

*Mam.* No (my Lord) Ile fight.
*Leo.* You will: why happy man be's dole. My Brother
Are you ſo fond of your young Prince, as we
Doe ſeeme to be of ours?
*Pol.* If at home (Sir)
He's all my Exerciſe, my Mirth, my Matter;
Now my ſworne Friend, and then mine Enemy;
My Paraſite, my Souldier: Stateſ-man; all:
He makes a Iulyes day, ſhort as December,
And with his varying child-neſſe, cures in me
Thoughts, that would thick my blood.
*Leo.* So ſtands this Squire

194. (*my Lord*')] Om. Han.
195. *will:*] Ff. *will I* or *will I?* Rowe et seq.
*be's*] Ff, Dyce, Wh. Sta. Cam. Huds. *be his* Cap. et cet.
198–204. Marked as mnemonic, Pope.
199. *He's*] *Hee's* $F_2$. *Here's* $F_3F_4$.
*all my*] *all* Rowe i.
201. *Stateſ-man;*] *statesman*, Rowe.
202. *December*] *December's* Ktly, Huds.
203. *childness*] *childishness* Pope, Han.
204. *would*'] *ſhould* Ff, Rowe+.
*thick*] *think* $F_4$.

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endeavoring to take the Earl of Desmond, then in rebellion. In this passage 'to take eggs for his money' undoubtedly means 'to be trifled with, or to be imposed upon.' 'For money' means *in the place of money*. [It is not likely that at this late day the origin of the phrase can be discovered. Its connection in the context must be our guide to its meaning. Possibly, many Americans would be puzzled now-a-days to give the origin of a similar current phrase: 'he paid too dear for his whistle,' and yet this latter is but a little over a hundred years old.—ED.]

195. dole] JOHNSON: May his 'dole' or share in life be to be a happy man.—NICHOLS: The alms immemorially given to the poor by the Archbishops of Canterbury is still called the 'dole.' [Cotgrave gives: 'Donnée: f. A dole, gift or distribution, a donatiue.']

199, etc. DEIGHTON compares these lines with *All's Well*, I, i, 180–189.

201. Parasite] Cotgrave's vigorous definition of this word gives an air of greater exaggeration when applied to a little boy than even its present and somewhat milder use; it is as follows: 'a trencher-friend, or bellie-friend; a smell-feast, and buffoone at feasts; a clawback, flatterer, soother, smoother for good cheare sake.'—ED.

202. Iulyes] Note the accent on the first syllable. I think Walker has somewhere noticed this.—ED.

204. thick my blood] In *Batman vppon Bartholome*, lib. iv, cap. 11, p. 33, it is stated that there is a 'kindly melancholy' that 'needeth that it be meddeled with bloude, to make the bloude apte and couenable to feede the melancholye members; for it thickeneth the bloude, that it fleete not from digestion, by cleernesse and thinnesse;' where, apparently, thick blood is a blessing.—ED.

Offic'd with me : We two will walke(my Lord)
And leaue you to your grauer ſteps. *Hermione*,
How thou lou'ſt vs, ſhew in our Brothers welcome ;
Let what is deare in Sicily, be cheape :
Next to thy ſelfe, and my young Rouer, he's
Apparant to my heart.
*Her.* If you would ſeeke vs,
We are yours i'th'Garden : ſhall's attend you there ?
*Leo.* To your owne bents diſpoſe you : you'le be found,
Be you beneath the Sky: I am angling now,
(Though you perceiue me not how I giue Lyne)
Goe too, goe too.
How ſhe holds vp the Neb ? the Byll to him ?

207. Hermione,] Hermione. $F_3F_4$.
209. *deare*] *deer* $F_4$.
211. *Apparant*] *Apparent* $F_4$ et seq.
212. *would*] *will* Theob. Warb. Johns. Var. '73.
214–221. *you'le...one*] Aside. Cap.
214. *you'le*] *you'd* $F_3F_4$, Rowe i.
217. [Aside, observing *Her.* Rowe. eying them, as they go out. Cap.
218. *Neb ?*] *nib !* Rowe ii.

206. **Offic'd**] DEIGHTON: In 'squire' and 'officed' there is an allusion to the duties of an attendant upon a knight.

206. **walke**] See *Lear* III, iv, 111: 'He begins at curfew and walks at first cock,' *Ib.* IV, vii, 83; *Oth.* IV, iii, 9 (in this ed.), where 'walk' means, as here, *to withdraw* or *retire*.

210. **Rouer**] HALLIWELL: Literally, an archer; but the term seems here to be used as one of familiarity applied to a frolicsome child. In *Cynthia's Revels* [I, i], Mercury calls Cupid, 'my little rover.' [Unquestionably 'rover' may mean an *archer*, but it not easy to see the force of this meaning in the present passage. As applied to Cupid, who immediately after (in *Cynthia's Revels*) refers to his quiver, it has a propriety which is lacking in the case of Florizel. 'Rover' refers quite as much to one who wanders as to one who shoots with a bow. Sherwood translates 'Rouer' by *Ribleur*, which in turn is defined by Cotgrave as 'A disorderlie roauer, ietter, swaggerer, outragious reakes-player; a robber, ramsacker, boot-haler, preyer upon passengers, etc.' Again, a terrible array of epithets to apply to little Florizel. Clearly 'rover,' when not applied to an archer, was formerly a more forcible epithet than it is now, and in the present passage marks the playful affection of Leontes. There is no hint of archery in Cotgrave.—ED.]

211. **Apparant**] JOHNSON: That is, *heir apparent*, or the next claimant.

212, etc. See *Dorastus and Fawnia*.

213. **shall's**] R. G. WHITE (ed. ii): That is, *shall us*, that is, *shall we*. It occurs elsewhere. This play is full of such reckless writing. Much of it must be left to the reader's own disentanglement.

218. **Neb**] It cannot be said with positiveness whether this is the mouth, the nose, or the face,—for each one there is authority. STEEVENS asserts that it refers

And armes her with the boldneſſe of a Wife
To her allowing Husband. Gone already,
Ynch-thick, knee-deepe; ore head and eares a fork'd one.
Goe play (Boy) play: thy Mother playes, and I
Play too; but ſo diſgrac'd a part, whoſe iſſue
Will hiſſe me to my Graue: Contempt and Clamor
Will be my Knell. Goe play (Boy) play, there haue been
(Or I am much deceiu'd) Cuckolds ere now,
And many a man there is (euen at this preſent,
Now, while I ſpeake this) holds his Wife by th'Arme,
That little thinkes ſhe ha's been ſluyc'd in's abſence,
And his Pond fiſh'd by his next Neighbor (by

219. [Exeunt Polix. Her. and Attendants. Manent, Leo. Mam. and Cam. Rowe.

221. *Ynch-thick, knee-deepe*] *Inch thick, knee deep* $F_3F_4$, Rowe, Pope, Han.

221. *eares a*] *ears,—a* Var. '73.

228. *Arme,*] *Arm.* $F_4$.

229. *in's*] *in his* Cap. Rann, Mal. Steev. Var. Knt, Ktly, Wh. ii.

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to the mouth, and cites from Painter's *Palace of Pleasure*, 1566:—'the amorous wormes of loue did bitterly gnaw and teare his heart with the nebs of their forked heades.'—*Anne of Hungarie* [vol. ii, p. 229, ed. Haslewood], where, assuredly, 'gnaw' cannot apply to *noses*. HALLIWELL says that the 'neb,' in early English, was generally used for the *nose*, and that 'this appears to be the meaning of the word in the text. Leontes speaks afterwards of their "meeting noses." Hence to kiss. "Shal's not busse, knight? shal's not neb,"—*Two Maids of Moreclacke*, 1609.' DYCE follows Halliwell and refers to Jamieson, where the word is defined as 'the nose; now used rather in a ludicrous sense; as *long neb*, a long nose. Hence *Langnebbit*, *Sharp-nebbit*,' etc. In Middle English, 'neb' meant the *face*, as in *The Ancren Riwle*: 'He com him sülf a-last, and scheawede hire his ſeire neb, ase þe þet was of alle men veirest for to biholden.'—p. 35, *Middle English Primer*, ed. Sweet. It may be readily surmised that the confusion between *mouth* and *nose* arises in the case of a bird from the fact that its bill is certainly its mouth, and, at the same time, it may be supposed, as the most prominent feature, to be the nose. In the present line, I prefer to understand 'neb' as the *mouth*, especially since 'Byll' immediately follows. When 'doves sit a-billing' (*V. & A.* 366) it is hardly to be supposed that they do so with their noses.—ED.

220. **allowing**] JOHNSON: 'Allowing' in old language is *approving*.—R. G. WHITE (ed. i): That is, to her accordant husband; or rather, perhaps, to her husband, with whom it is allowable that she should be so bold.—STAUNTON: That is, probably, her *allowed*, her *lawful* husband.

224. **Clamour**] WALKER has an Article (*Crit.* i, 156) on the meaning of 'clamour' in Shakespeare, which he finds in many places means *wailing*. I doubt that the present can be added to his list. 'Clamour' here is rather the derisive shouts of Leontes's subjects. Its use as a verb in IV, iv, 277 has given rise to much discussion.—ED.

Sir *Smile*, his Neighbor:) nay, there's comfort in't,
Whiles other men haue Gates, and thoſe Gates open'd
(As mine) againſt their will. Should all deſpaire
That haue reuolted Wiues, the tenth of Mankind
Would hang themſelues. Phyſick for't, there's none:
It is a bawdy Planet, that will ſtrike
Where 'tis predominant; and 'tis powrefull: thinke it:
From Eaſt, Weſt, North, and South, be it concluded,
No Barricado for a Belly. Know't,
It will let in and out the Enemy,
With bag and baggage: many thouſand on's
Haue the Diſeaſe, and feele't not. How now Boy?
*Mam.* I am like you ſay.

231. Smile] Smil $F_3F_4$.
235. *there's*] Ff, Rowe, Knt, Wh. Sta. Cam. *there is* Pope et cet.
237–241. *and 'tis...baggage*] In margin, Han. 'Cashiered, as infamous, senseless ribaldry, stuck in by some profligate player.'—Warb.
238. *Weſt*] *Weaſt* $F_2$.
*South*,] *south:* Cap. *south.* Var. '73.
239. *Belly. Know't*,] *belly; know't;* Cap. Dyce, Wh. Sta. Cam. *belly. Know it* Var. '73, Rann, Mal. Steev. Var. Knt, Coll. Ktly.
241. *many...on's*] $F_2F_3$, Cap. Dyce, Ktly, Cam. Wh. ii, Rlfe, Dtn. *many a... one's* $F_4$. *Many a...of's* Rowe+. *many a...of us* Var. '73, Mal. Steev. Var. *many...of us* Knt. *many a...on's* Coll. Wh. i, Sta.
243. *you ſay*] *you they ſay* Ff et seq.

231. **Sir Smile**] Possibly suggested by a smile on the face of Polixenes, whom Leontes is furtively watching.—ED.

232. **Whiles**] The temporal genitive of *while*. 'Gates' is carrying out the simile of 'ſluyc'd.'—ED.

236, 237. **Planet, that will strike Where 'tis predominant**] Cf. Edmund's speech in *Lear*, I, ii, 114: 'we make guilty of our disasters the sun, the moon, and the stars; as if we were villains on necessity, fools by heavenly compulsion, knaves, thieves, and treachers, by spherical predominance, drunkards, liars, and adulterers by an enforced obedience to planetary influence.'

241. **on's**] COLLIER: If Malone chose to alter *on* to *of*, he ought, for the sake of the verse, to have read *of's;* 'on's' is an abbreviation for the sake of the verse, and the language of the time; fidelity, metre, and custom require its preservation. [The Textual Notes will show that Malone was not the first to make the change to *of*, and that Rowe, nigh ninety years before Malone, had read *of's*.—ED.]—R. G. WHITE (ed. i): 'On' is now commonly used in New England for *of*.

243. **you say**] COLLIER (ed. ii): It may possibly be doubted whether we ought not to read, 'I am like you, *you* say,' the old printer having omitted the repetition of the pronoun *you*. Leontes has previously told Mamillius that they are said to be alike, 'Yet *they say* we are Almost as like as eggs.'

*Leo.* Why,that's ſome comfort.
What? *Camillo* there?
*Cam.* I, my good Lord.
*Leo.* Goe play (*Mamillius*) thou'rt an honeſt man:
*Camillo*, this great Sir will yet ſtay longer.
*Cam.* You had much adoe to make his Anchor hold,
When you caſt out, it ſtill came home.
*Leo.* Didſt note it?
*Cam.* He would not ſtay at your Petitions, made
His Buſineſſe more materiall.
*Leo.* Didſt perceiue it?
They're here with me already; whiſp'ring, rounding:

245. *What?*] *What? is* Han. Johns. Cap.
*there?*] *art there?* Sta. conj. (Athen. 4 Apr. 1874).
247. [Exit Mam. Rowe.
Scene III. Pope, Han.
249. *his Anchor*] *the anchor* Han.
252. *Petitions, made*] *petitions made;* Pope+. *petitions; made* Cap. et cet.
255. [Aside. Han. Dyce ii, iii, Sta. Ktly, Cam. Wh. ii.
*whiſp'ring, rounding*] *whisp'ring round* Han.

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244, 245. WALKER (*Crit.* iii, 91) would arrange these two lines as one of verse, wherein no gain is perceptible either for eye or ear; moreover, it leaves line 243 a hemistich, while at present it forms a line with 244.—ED.

247. **thou'rt**] DEIGHTON thinks that Leontes here compares Mamillius with himself, and means that 'thou art not disgraced as I am.' The comparison is, I think, rather with Polixenes, and 'thou' is strongly emphatic: '*thou*, at least, art honest.' —ED.

250. **came home**] STEEVENS: That is, the anchor would not hold. [Note that 'still' here means, as usual, *continually*.]

252. **stay**] HEATH: This doth not mean, in this place, *to tarry*, but *to put off*, or *delay*.

253. **more materiall**] STEEVENS: That is, the more you requested him to stay, the more urgent he represented that business to be which summoned him away.

255. **They're here with me**] THIRLBY: Not Polixenes and Hermione, but casual observers. [Be it remembered that, as in Hanmer's text, this is an aside.—ED.] COLLIER: This means 'they are aware of my condition.' [STAUNTON, after quoting both of these observations, exclaims, 'Strange forgetfulness of a common form of speech!' and then continues]. By 'They're *here with me* already,' the king means,—the people are already mocking me with this opprobrious gesture (the cuckold's emblem with their fingers), and whispering, etc. So in *Cor.* III, ii, 74,—'Go to them, with this bonnet in thy hand; And thus far having stretch'd it (here be with them).' [Staunton strangely omits the next line wherein lies the whole point of the speech:—'Thy knee bussing the stones.' It is this action of *kneeling* to which Volumnia refers when she says to Coriolanus: 'here be with them.' In his

[255. They're here with me]

note on *Cor. ad loc.* Staunton aptly cites from Brome's *A Jovial Crew, or the Merry Beggars*, II, i, where Springlove, describing his having solicited alms as a cripple, says,—'"For here I was with him." [*Halts.*' In *The Athenæum* (4 April, 1874) Staunton afterwards adduced more examples in support of this interpretation of his, which is clearly the right one, though I much doubt that Leontes goes so far as to make openly the gesture which Staunton says was the popular sign of derision;—'This gesture was by lifting one hand to the forehead, and spreading forth two fingers like a pair of horns.' 'Nothing,' continues Staunton, 'proves the inconceivable zest with which our forefathers enjoyed every allusion to conjugal infidelity, especially on the wife's side, more than the frequent use of the word "cuckold," and the sign which was its typical representative. Owing to the paucity of stage directions in our early plays, the extent to which the latter practice was carried can only be inferred; but it must have been as common nearly as the word it supplied or accompanied. In Chapman's *Bussy d'Ambois*, I, i, Monsieur, the brother of the king, desiring to insult Mountsurry, a noble of the Court, asks,—"What if one should make Horns at Mountsurry? would it strike him jealous?" etc. He presently suits the action to the word, and the dialogue proceeds: "*Mount.* How monstrous is this? *Mons.* Why? *Mount.* You make me horns!" The wife of Mountsurry enters, and the husband, in an agony of rage, exclaims,—"The man that left me . . . stabb'd me to the heart, thus, with his fingers." In Decker's *Old Fortunatus*, the stage direction has been preserved,—"Thus shall his sawcie browes adorned be. [*Makes horns.*" Even so late as Wycherly, the same instruction is sometimes met with. In his *Country Wife*, I, i, ed. 1712 [is an example which it is needless to repeat here. It does not illustrate the phrase in hand, but merely repeats the stage direction *Makes Horns*. For the same reason I omitted an example from Massinger's *Fatal Dowry*, V, ii.—ED.] But the best illustration of the words of Leontes, and a remarkable proof how prevalent this gesture was, occurs in Chapman's *May Day*, where at the end of Act IV, Faunio says of his Master,—"As often as he turnes his backe to me, I shall be here V with him, that's certaine." The V which no commentator has understood, representing the actor's fingers in making horns.' Staunton then goes on to show at some length that in 'Webster and Decker's *Northward Ho*, an empty parenthesis '( )' typified a pandar.' Hogarth has given a representation of this gesture in his picture of 'The Idle Apprentice,' on his way, in a boat, to the Transport Ship.—ED.

255. rounding] DEIGHTON quotes from EARLE (*Phil. of the Eng. Tongue*, 93, 94): The name Runic was so called from the term which was used by our barbarian ancestors to designate the mystery of alphabetic writing. This was *Run*, sing., *Rune*, pl. . . . This word *Run* signified mystery or secret; and a verb of this root was in use down to a comparatively recent date in English literature, as an equivalent for the verb 'to whisper.' In Chaucer's *Friar's Tale* (7132) the Sompnour is described as drawing near to his travelling companion,—'Ful prively, and rounned in his ere,' *i. e.* quite confidentially, and whispered in his ear. It was also much used in mediæval ballads for the chirping of birds (as being unintelligible except to a few who were wiser than their neighbours); and again, of any kind of discourse, but mostly of private or privileged communication in council or conference. . . . This *rown* became *rownd* and *round* on the principle of *n* drawing a *d* after it. . . . As in *The Faery Queene*, III, x, 30,—'And in his eare him rownded close behinde.'

Sicilia is a ſo-forth : 'tis farre gone,
When I ſhall guſt it laſt. How cam't (*Camillo*)
That he did ſtay?
*Cam.* At the good Queenes entreatie.
*Leo.* At the Queenes be't : Good ſhould be pertinent,
But ſo it is, it is not. Was this taken
By any vnderſtanding Pate but thine?
For thy Conceit is ſoaking, will draw in

256. *is a ſo-forth*] *is a—ſo forth* Han. Rann, Mal. Var. Knt, Coll. Dyce ii, Wh. Sta. *is—and ſo forth* Mal. conj.

263. *thy Conceit*] *the conceit* $F_3F_4$, Rowe i. *is ſoaking*] *in ſoaking* Grey.

256. **Sicilia is**] Collier's punctuation of this phrase: '"Sicilia is a"—so-forth,' so clearly indicates the meaning, and the aversion of Leontes to utter an abhorrent word, that the long notes of Steevens and of Malone are, I think, quite needless.—ED.

256. **so-forth**] STAUNTON (*Athenæum*, 27 June, 1874): Neither the peculiar phrase to *be here, with*, nor the expression *a so-forth* immediately following it, has any right to come under the category of corruptions; their real pregnancy has been hitherto overlooked. We have no evidence to show that a *so-forth* was ever a *vox signata* for a dishonoured husband. When Leontes exclaims, 'Sicilia is a so-forth,' his meaning appears to be no more than that he is already spoken of as a scorned and disreputable thing; and how the expression came to bear this sense is not certain. It may have been derived, as the late Rev. Joseph Hunter thought, from the abbreviations adopted by Heralds when proclaiming the titles of eminent personages, as 'King of Great Britain, France, Ireland, and *so-forth*.' Or the evil sense may have been acquired from the legal proclamations of degraded persons, as 'Rogues, vagabonds, sturdy beggars, and *so-forth*.' Or, which is very probable, it obtained its bad meaning from being like—'The shrug, the "hum," or "ha,"'—one of the petty brands of Calumny to sear a victim. There can be no doubt with those well read in our old drama that *et cetera* in like manner, from being used to express vaguely what a writer or speaker hesitated to call by its plain name, came at length to signify the object itself. 'Yea, forsooth,' is possibly another case in point. The Puritanical citizens, who were afraid of a good air-splitting oath, and indulged only in mealy-mouthed protestations, got the name of 'yea-forsooths.' [For a continuation of this note, see *Mid. N. Dream*, III, ii, 419 in this edition.]

257. **gust**] STEEVENS: That is, taste it.—MALONE: 'Dedecus ille domus sciet ultimus.'—Juvenal, *Sat.* x. [342].

261. **so it is**] STAUNTON: That is, But as you apply the word, it is not. [Rather, I think: So it happens, it is not.—ED.]

263. **Conceit**] That is, conception, thought.

263. **soaking**] STEEVENS: That is, thy conceit is of an absorbent nature, will draw in more, etc.

263. **will draw in**] R. G. WHITE: The omission of a pronoun or conjunction here, as just above, 'made his business more material,' is a characteristic trait of the style of Elizabethan dramatic writers. It occurs often in these plays, in none oftener than in this.

More then the common Blocks. Not noted, is't,
But of the finer Natures? by ſome Seueralls
Of Head-peece extraordinarie? Lower Meſſes
Perchance are to this Buſineſſe purblind? ſay.
*Cam.* Buſineſſe, my Lord? I thinke moſt vnderſtand
*Bohemia* ſtayes here longer.

264. *Blocks. Not*] *Blocks, Not* $F_3$. *Blocks, not* $F_4$, Rowe i. *Blocks; not* Rowe ii, et seq.

267. *purblind?*] Ff, Rowe+, Knt, Dyce, Wh. Sta. Cam. *purblind:* Cap. et cet. (subs.).

264. **Blocks**] According to NARES, the wooden mould on which the crown of a hat is formed. Hence, it required no great flight of imagination to transfer the wood from the mould of the hat to the head which the hat covered. MURRAY (*N. E. D.*) gives examples, beginning with *Ralph Roister Doister*, 1553, where 'block' is used for *blockhead;* and SCHMIDT gives several examples from Shakespeare, among them the present passage; but I doubt the exact propriety of this interpretation here. It is the absorbent quality of wooden hat-blocks which Leontes has in mind when he speaks of Camillo's conceit as 'soaking,' and that 'blocks' may mean *blockheads* is only a subaudition.—ED.

265. **Seueralls**] For examples of adjectives used as nouns, see ABBOTT, § 5.

266. **Head-peece**] The choice of the word was, possibly, still influenced by 'block.'—ED.

266. **extraordinarie**] The sense requires that both *extra* and *ordinarie* should have full expression, but at the cost of rhythm, or, rather, of an iambic pentameter. Under the influence of deep emotion, and especially in this play, I think the limit of five feet gave Shakespeare but little concern, as long as an iambic measure is preserved. It is strange that Walker has not noticed this word; perhaps fortunately; he would have pronounced it *extrornary*.—ED.

266. **Messes**] STEEVENS: I believe 'lower messes' is only used as an expression to signify the lowest degree about the court. Formerly not only at every great man's table the visitants were placed according to their consequence or dignity, but with additional marks of inferiority, viz. of sitting below the great salt-cellar placed in the centre of the table, and of having coarser provisions set before them. Cf. Beaumont & Fletcher: 'nor should there stand . . . uncut-up pies at the nether end, filled with moss and stones, partly to make a show with, and partly to keep the lower mess from eating.'—*Woman-Hater*, I, ii. Leontes comprehends inferiority of understanding in the idea of inferiority of rank.—COLLIER (ed ii): Each four diners at an Inn of Court are still said to constitute a *mess*.

267. **purblind**] SKEAT (*Etym. Dict.*): The original sense was *wholly* blind, as in Rob. of Glouc. p. 376: 'Me ssolde pulte oute bope is eye and makye him pur blind' = they should put out both his eyes and make him quite blind. Sir T. Elyot writes *porebtind.*—*The Governour*, b. ii, c. 3. . . . Even in Shakespeare we have *both* senses: (1) wholly blind, *Love's L. L.* III, i, 181; *Rom. & Jul.* II, i, 12; and (2) partly blind, *V. and A.* 679; *1 Hen. VI:* II, iv, 21. It is clear that 'wholly blind' is the original sense . . . whilst 'partly blind' is a secondary sense, due perhaps to some confusion with the verb *to pore*, as shown by the spelling *poreblind. Purblind* = *pure-blind, i. e.* wholly blind. [As in the present instance.]

*Leo.* Ha? 270
*Cam.* Stayes here longer.
*Leo.* I, but why?
*Cam.* To ſatisfie your Highneſſe,and the Entreaties
Of our moſt gracious Miſtresse.
*Leo.* Satisfie? 275
Th'entreaties of your Miſtreſſe? Satisfie?
Let that ſuffice. I haue truſted thee (*Camillo*)
With all the neereſt things to my heart, as well
My Chamber-Councels, wherein(Prieſt-like)thou 279

271. Continued to Leon., Han.
*Stayes*] *Bohemia stays* Cap.
274. *Miſtreſſe*] *Miſtris* $F_2F_3$.
275. *Satisfie?*] Ff, Rowe, Pope, Han. *Satisfy!* Cam. Wh. ii. *Satisfy* Theob. et cet.
277. *I haue*] *I've* Pope+, Dyce ii, iii.
278. *neereſt things to*] *nearſt things to* $F_3F_4$, Sta. Walker, Dyce ii, iii. *things nearest* Pope+.
*as well*] *with all* Han.

270. **Ha?**] Leontes evidently expected a different conclusion to Camillo's sentence, after mentioning Bohemia.—ED.

270, 272. STAUNTON (*Athenæum*, 27 June, 1874): Here the blank verse halts sadly. To restore its integrity we might read: '*Leo.* Ha? *Ha?* *Cam.* Stays here longer, *Sir*. *Leo.* Ay, but why? *Why stays?*' Dropped words and letters are not unfrequent in this play, and no omissions are more frequent than those of iterated words. With regard to the addition of *Sir* to Camillo's curt—Stay here longer; it is, perhaps, not more called for by the verse than by the respect due from the speaker to the exalted personage addressed.—WALKER (*Crit.* ii, 145), to complete the metre of line 272 would read:—'Ay, but why, *but why?*' 'Expressive of impatience at Camillo's not returning the answer he expected.'

278. **neerest**] See Walker's note on 'dearest,' line 109 *supra*. Similar transpositions of the adjective (that is 'nearest things to my heart' instead of 'things nearest to my heart') are numberless in Shakespeare. WALKER has gathered many examples, not alone from Shakespeare, but from the Elizabethan poets generally. If necessary, see his Article (*Crit.* i, 160).

278. **as well**] CAPELL (164): *As* after 'well' were useful to give clearness to the expression; the intended sense there being (as 'tis conceived)—as well as with all such councils as are entrusted to those of my chamber, meaning—cabinet. [Keightley adopted Capell's conjecture.]

279. **Chamber-Councels**] Sufficient importance has not been given to the full meaning of this passage. Indeed, I do not know that attention has ever been called to it, or to the bearing which it has on the sudden jealousy of Leontes. These *private chamber-councils* involved no questions of state, or government, but were concerned with the private life of Leontes, with impure deeds from which the bosom of Leontes should be cleansed, and for which he should repent, and depart a penitent. This reference to the past life of Leontes brings his character into harmony with what is known to experts in Mental Diseases, that those patients who are victims of sudden attacks of insane jealousy are, at times, not free from the reproach which they insanely ascribe to the objects of their suspicion.—ED.

Haſt cleans'd my Boſome: I, from thee departed
Thy Penitent reform'd : but we haue been
Deceiu'd in thy Integritie,deceiu'd
In that which ſeemes ſo.
*Cam.* Be it forbid(my Lord.)
*Leo.* To bide vpon't : thou art not honeſt: or
If thou inclin'ſt that way,thou art a Coward,
Which hoxes honeſtie behind, reſtrayning
From Courſe requir'd : or elſe thou muſt be counted
A Seruant,grafted in my ſerious Truſt,
And therein negligent : or elſe a Foole,
That ſeeſt a Game play'd home,the rich Stake drawne,
And tak'ſt it all for ieaſt.
*Cam.* My gracious Lord,

280. *I...departed*] *I haue departed from thee* Walker (*Crit.* iii, 92).
284. (*my Lord.*)] Ff. *my lord.* Rowe, Pope. *my lord*— Theob. Warb. Johns. *my lord?* Han. ii. *my lord!* Han. i et cet.
285. *vpon't.*] Ff, Rowe, Pope, Han. *upon't,*— Coll. Sing. Dyce, Cam. *upon't;*— Theob. et cet. (subs.).
287. *hoxes*] *hockles* Han.
292. *ieaſt*] *jeſt* $F_3F_4$.

280. **I, from thee**] This excellent reading of the Folio: 'Ay, from thee departed' has remained quite unnoted. It would not have escaped Walker had the Folio ever been before him; he felt the need of something more than the simple aorist, and would not, probably, have offered his conjecture (see Text. Notes) had he noticed that 'I have' is in this line continued from line 277, and that 'I' is in reality the intensive affirmation of Leontes that not only had Camillo been his ghostly confessor, but had even reformed him.—ED.

283. **seemes so**] That is, which seems like integrity.

285. **To bide vpon't**] DYCE (*Notes*, 79): This is here equivalent to—My abiding opinion is. Compare Beaumont & Fletcher's *King and No King*, IV, iii:—'Captain, thou art a valiant gentleman; To abide upon't, a very valiant man'; and Potts's *Discoverie of Witches in the Countie of Lancaster*, 1613:—'the wife of the said Peter then said, to abide upon it, I thinke that my husband will neuer mend,' etc.—MURRAY (*N. E. D.*) gives the present passage, with the meaning: To dwell or insist upon (a point).

287. **hoxes**] EASTWOOD & WRIGHT: *Hough* (Josh. xi, 6, 9; 2 Sam. viii, 4) is to cut the ham strings or back sinews (A.-S. *hoh*) of cattle so as to disable them. In the later version of Wiclif the first quoted passage is given,—'Thou schalt hoxe the horsis of hem.' While in the earlier version it is:—'The hors of hem thow shalt kut of the synewis at the knees.' *Hox* is the form found in Shakespeare. The Scotch *hoch* is used in the same way,

287. **restrayning**] STAUNTON (*Athenæum*, 27 June, 1874): The sense apparently demands that we should read 'restraining *it*'; and an additional unaccented syllable, or even more, after the tenth, which bears the *ictus*, violates no rule of English heroic verse.

I may be negligent, fooliſh, and fearefull,
In euery one of theſe, no man is free,
But that his negligence, his folly, feare,
Among the infinite doings of the World,
Sometimes puts forth in your affaires (my Lord.)
If euer I were wilfull-negligent,
It was my folly : if induſtriouſly
I play'd the Foole, it was my negligence,
Not weighing well the end : if euer fearefull
To doe a thing, where I the iſſue doubted,
Whereof the execution did cry out

294. *fearefull,*] *fearful;* Rowe ii et seq.

295. *theſe,*] *theſe;* $F_4$, Rowe i. *these* Pope et seq.

297. *Among*] Mal. Knt, Sing. Dyce, Ktly, Sta. Cam. Wh. ii. *Amongſt* Ff, Rowe et cet.

*doings*] *doing* Ff, Rowe.

298. *Sometime*] *Sometimes* $F_2$, Rowe i, Knt, Sta.

*forth in*] Ff, Rowe, Pope. *forth: In* Cap. Var. '78, '85, Mal. Rann, Steev. Knt, Dyce i. *forth. In* Theob. et cet.

*Lord.*] *lord,* Theob. et seq.

299. *wilfull-negligent*] *wilful negligent* Rowe+.

300. *induſtriously*] *injuriously* Han.

298. Much careful punctuation is needed in the Folio to offset the absence of any at all in this line, whereof the absurdity neither Rowe nor Pope noticed.

300, if industriously] CAPELL (165): 'Playing the fool industriously' seems unfitly called—*negligence;* but such handling of an affair, though with industry, is negligence if the proper means of conducting it have not been well consider'd, if it's *end has not been well weighed.*

304. the execution] CAPELL thus paraphrases: The execution of which *by another* did cry out against his non-performance *who should have done it;* meaning —cause him to be condemn'd, when his '*doubted issue*' prov'd happy.—JOHNSON: This is one of the expressions by which Shakespeare too frequently clouds his meaning. This sounding phrase means, I think, no more than *a thing necessary to be done.* —HEATH: I think we ought to read—'the *now*-performance,' which gives us this very reasonable meaning:—'At the execution whereof, such circumstances discovered themselves, as made it prudent to suspend all further proceeding in it.'—JOHNSON: I do not see that this attempt does anything more than produce a harsher word without an easier sense.—MALONE: I think [Heath's] note gives a good interpretation of the original text. I have, however, no doubt that Shakespeare wrote '*non*-performance,' he having often entangled himself in the same manner; but it is clear he *should* have written, either—'against *the performance,*' or—'*for* the non-performance.'—M. MASON (*Addit. Com.* p. 31): I do not perceive the obscurity of this passage, as Camillo's meaning appears to be this:—'If ever, through a cautious apprehension of the issue, I have neglected to do a thing, the subsequent successful execution of which cried out against my former non-performance, it was a species of fear,' etc. If the text had read as Mr Malone says it should have read, I should not have attempted to extract a meaning from it, because I cannot discover any differ-

Againſt the non-performance, 'twas a feare
Which oft infects the wiſeſt : theſe (my Lord)
Are ſuch allow'd Infirmities,that honeſtie
Is neuer free of. But beſeech your Grace
Be plainer with me, let me know my Treſpas
By it's owne viſage ; if I then deny it,
'Tis none of mine.
*Leo.* Ha' not you ſeene *Camillo?*
(But that's paſt doubt : you haue, or your eye-glaſſe
Is thicker then a Cuckolds Horne) or heard?

305. *performance,*] *performance.* $F_2$. *performance ;* $F_3F_4$.
308. *But beſeech*] *But, 'beseech* Theob. ii et seq. (subs.).
310. *it's*] Ff, Cap. *its* Rowe.
312. *Ha'*] Ff, Rowe+, Dyce, Wh. Cam. *Have* Cap. et cet.
312. Camillo?] *Camillo,* Theob. et seq. (subs.).
313. *doubt :*] *doubt,* Theob. Warb. Johns. Dyce, Sta. Cam. *doubt*— Knt, Wh.
314. *heard?*] Ff, Rowe, Pope, Han. *heard* Dyce, Wh. *heard,* Theob. et cet. (subs.).

ence between the execution of a thing and the performance of it. [It is not difficult to paraphrase a passage in general terms; the meaning is often evident at a glance. The difficulty is to harmonise the construction and the meaning. Here Malone is quite right according to modern usage, and Shakespeare is not wrong. Where a negative is expressed or implied in the verb, as here: 'cried out against,' there was not, of old, any harm in adding an additional negative, as here in 'non-performance.' Two negatives originally strengthened the negation. Thus in *Macb.* III, vi, 8:—'who cannot want the thought,' etc. and in *Lear,* II, iv, 140:—'You less know how to value her desert Than she to scant her duty'; *Cymb.* I, iv, 23: 'a beggar without less quality.' Indeed, there is another excellent instance in this present play; III, ii, 58: 'That any of these bolder vices wanted Less impudence,' etc., where 'Less' adds strength to the negative implied in 'wanted.']

307. **such . . . that**] For examples of *such* used with relative words other than *which* see, if needful, ABBOTT, § 279.

310. **it's**] See line 183 *supra ;* and II, iii, 214.

310. **visage**] That is, give me a particular instance of my trespass, bring me face to face with it.—ED.

312–320. Of this passage HAZLITT remarks (p. 278): Even the crabbed and tortuous style of the speeches of Leontes, reasoning in his own jealousy, beset with doubts and fears, and entangled more and more in the thorny labyrinth, bears every mark of Shakespeare's peculiar manner of conveying the painful struggle of different thoughts and feelings, labouring for utterance, and almost strangled in the birth. Here Leontes is confounded with his passion, and does not know which way to turn himself, to give words to the anguish, rage, and apprehension which tug at his breast.

313. **eye-glasse**] This does not refer to the homely optical instrument, but possibly to what Vicary, 1548, in his Chapter on the Eye, calls 'Humor Vitrus, because he is lyke glasse in colour very cleare.'—(*Anatomie,* E. E. Text. Soc. p. 38). It is not likely that there is any reference to the retina or to the cornea; these

(For to a Viſion ſo apparant, Rumor 315
Cannot be mute) or thought? (for Cogitation
Reſides not in that man, that do's not thinke) 317

315. *apparant*] *apparent* $F_3F_4$.
316. *thought?* (*for*] Ff, Rowe i. *thought* (*for* Rowe ii, Pope, Dyce i. *thought*, Theob. et cet. (subs.).
317. *thinke*] Ff, Rowe, Pope, Mal. Var. Knt, Coll. i, Sing. Dyce, Wh. Cam. *think't* Han. Cap. Dyce ii, iii, Huds. *think it* Theob. et cet.

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were then regarded merely as coats or 'tunikles' to contain the 'Humors' wherein was set the 'syght of the Eye,' 'principally in the Crystalline humour,' to which it is also possible that 'eye-glass' might apply. 'Thicker' means more opaque, and in the 'Cuckold's *horn*' there may be an adumbration of the horn sides of a lantern.—ED.

315, 316. For . . . mute] DEIGHTON: For in cases where the fact is so plain to see, there is sure to be plenty of gossip about it.

317. thinke] MALONE (1790): Theobald in a Letter subjoined to one edition of *The Double Falsehood* has quoted this passage in defence of a well-known line in that play: 'None but himself [Itself] can be his [its] Parallel' [III, i].—'Who does not see at once (says he) that he who does not think, has no thought in him.' In the same light this passage should seem to have appeared to all subsequent editors, who read with the editor of the Second Folio 'think *it*.' But the old reading, I am persuaded, is right. This is not abstract proposition. The whole context must be taken together. Have you not thought (says Leontes), my wife is slippery (for cogitation resides not in the man that does not think *my wife is slippery*)? The four latter words, though disjoined from the word *think* by the necessity of a parenthesis, are evidently to be connected in construction with it; and consequently the seeming absurdity attributed by Theobald to the passage, arises only from misapprehension.—STEEVENS (1793, reading 'think *it*'): The *it* is supplied from the Second Folio.—COLLIER (ed. i): The Second Folio adds *it* after 'think,' but needlessly, the word being clearly understood.—COLLIER (ed. ii): Some copies of the Second Folio add *it* after 'think,' but in other copies it is wanting; and had we not found it inserted in MS in the corr. fo. 1632, we should have been of the opinion that it was needless, being clearly understood. However, as it is printed in some copies of the Folio, 1632, and as it is written into that before us, we place it in the text. It certainly avoids an apparent truism.—DYCE (ed. ii, iii): Some copies of the Second Folio add *it*.—STAUNTON (reading, 'think *it*'): The lection of the Second Folio, at least in some copies of that edition.—W. A. WRIGHT (Cam. Ed. ii): I have been unable to find any copy of the Second Folio which justifies [Collier's] statement, and I believe it was entirely due to the note of Steevens on the passage [*ut supra*]. Mr Collier, finding in his annotated copy of the Second Folio 'it' inserted in MS, qualified Steevens's statement so far as to limit it to 'some copies.' As it is well known that in books printed at this period, there are variations in different copies, I do not undertake to say that no copy of the ed. of 1632 has 'it,' but I very much doubt it. Her Majesty's Librarian informs me that Steevens's own copy, which formerly belonged to Charles I., and is now in the Royal Library at Windsor, reads 'thinke' and not 'thinke it.' I have personally examined two copies here in Trinity College Library, two in the British Museum, and one in the possession of Mr J. E. Johnson, Cam-

My Wife is ſlipperie? If thou wilt confeſſe,
Or elſe be impudently negatiue,
To haue nor Eyes, nor Eares, nor Thought, then ſay
My Wife's a Holy-Horſe, deſerues a Name
As ranke as any Flax-Wench, that puts to
Before her troth-plight: ſay't, and iuſtify't.
*Cam.* I would not be a ſtander-by, to heare
My Soueraigne Miſtreſſe clouded ſo, without
My preſent vengeance taken: 'ſhrew my heart,
You neuer ſpoke what did become you leſſe
Then this; which to reiterate, were ſin
As deepe as that, though true.
*Leo.* Is whiſpering nothing?

318. *wilt*] *wilt*, Rowe+, Cap.Var.'78.
319, 320. *Or... Thought*] In parenthesis (subs.), Theob. et seq.
321. *Holy-Horſe*] Ff, Rowe i. *hoby-horse* Cap. *hobby-horse* Rowe ii et cet.
322. *puts to*] *puts-to* Dyce ii, iii.
323. *ſay't, and iuſtify't*] *say it and justify it* Var. '73, Rann, Mal. Steev. Var. Knt, Sing. Ktly.
329. *though*] *tho'* $F_4$, Rowe+.

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bridge [Dr Wright then proceeds to enumerate sixteen other copies, viz.: in Pembroke College Library; two in the Bodleian; in the Advocates' Library; in the Signet Library; in the Edinburgh Univ. Library; one formerly belonging to the late Mr Cosens; Mr Huth's copy; the Birmingham Free Library's copy; those of Miss Blatchford of Cambridge, U. S. A.; Mr L. Z. Leiter's copy; that in the Newberry Library, Chicago; Mr H. G. Denny's copy (Boston, Mass.); and those owned by the present editor; to these may be added two copies owned by Mr H. C. Folger, Jr., of Brooklyn, kindly collated for this note; in all twenty-four copies of the Second Folio], including the annotated volume which formerly belonged to Mr Collier, now in the Library of the Duke of Devonshire, and it appears that there is not one which bears out the original statement of Steevens [Qu. Malone?] or the qualified assertion of Mr Collier. But so profound is my conviction of the vitality of error that I confidently expect to see them repeated in subsequent editions of Shakespeare.

318. **slipperie**] 'All women are *slippery*'—Burton (*Anat. of Melan.* p. 598, 6th ed.) that is, unstable. HALLIWELL says that in some copies of $F_4$ this is misprinted *ſlippery*. It is clearly *ſlipperie* in the three copies of that edition belonging to the present ED.

326. **present**] That is, instant.

326. **'shrew**] Pronounced *'shrow*; as also *shrew* the noun, and *shrewd* the adj.

329. **As deepe as that**] That is, as great as the sin of which you accuse her, granting that that sin were true.

330, etc. HAZLITT (p. 279): It is only as Leontes is worked up into a clearer conviction of his wrongs by insisting on the grounds of his unjust suspicions to Camillo, who irritates him by his opposition, that he bursts out into the following vehement strain of bitter indignation; yet even here his passion staggers, and is, as it were, oppressed by its own intensity.

Is leaning Cheeke to Cheeke? is meating Noſes? 331
Kiſſing with in-ſide Lip? ſtopping the Cariere
Of Laughter, with a ſigh? (a Note infallible
Of breaking Honeſtie) horſing foot on foot?
Skulking in corners? wiſhing Clocks more ſwift? 335
Houres, Minutes? Noone, Mid-night? and all Eyes
Blind with the Pin and Web, but theirs; theirs onely,
That would vnſeene be wicked? Is this nothing?
Why then the World, and all that's in't, is nothing,
The couering Skie is nothing, *Bohemia* nothing, 340
My Wife is nothing, nor Nothing haue theſe Nothings,
If this be nothing.
*Cam.* Good my Lord, be cur'd 343

331. *meating*] $F_2F_3$, Theob. *meeting* $F_4$. *meting* (i. e. measuring) Thirlby.
332. *in-ſide*] *inside* Rowe.
*Cariere*] *Carier* $F_3F_4$. *carreer* Rowe i. *career* Rowe ii.
333. *Laughter*] *laughing* Glo.
333, 334. (*a...Honeſtie*)] *A...honesty:* Rowe.
336, 337. *Houres...Blind*] One line. Steev. Reed, Var. Knt, Coll. Sing. Ktly.
336. *Noone*] *the Noone* Ff, Rowe+, Cap. Var. '73, '78, '85, Rann. *noon-day* or *high noon* Anon. ap. Cam.
*Eyes*] *eyes else* Walker, Huds.
337. *Pin and Web*] *pin-and-web* Dyce ii, iii, Wh. ii.
*Web*] *the web* Ktly.
341. *haue*] *are* Lettsom ap. Dyce iii.

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332. **Cariere**] A term of horsemanship, meaning a gallop at full speed.—ED.

336. To reduce this vehement line to plodding rhythm the Second Folio inserted *the* before 'Noone.' Next, STEEVENS purloined 'Blind' from the following line, and threw the accent on the second syllable of 'mid-night.' Then WALKER (*Crit.* iii, 92) suggested 'all eyes *else*.' Lastly, ABBOTT, § 484, makes 'noon' disyllabic! What actor could hope to move his audience who should pronounce with measured rhythm a torrent of scornful questions like this? It is enough that the stress falls on the emphatic syllables.—ED.

337. **Pin and Web**] Florio (*A Worlde of Wordes*, 1598): '*Cateratta*, Also a disease in the eies called a pin and a web.' It appears that in 1542 the Surgeons of London, after becoming a licensed company, regarded more their own profit than the general welfare of the public, and sued, as irregular practitioners, 'divers honest persones, aswell men and woomen, whome God hathe endued with a knowledge of the nature, kinde, and operacion of certeyne herbes, rotes and waters.' An Acte was accordingly passed in 34 & 35 Henry VIII., 1542—'that persones being no comen Surgeons maie mynistre medicines outwarde.' Among the ailments to which these honest persones, aswell men as woomen, had 'mynisterd' were: 'Womens brestes being sore, a Pyn and the Web in the eye, uncomes [whitlows or felons] of handes,' etc.—Vicary's *Anatomie*, 1548, p. 208, *Early Eng. Text. Soc.* Apparently, the 'pin' referred to the sharp pain and the 'web' to the obscured vision produced by a cataract.—ED.

Of this diſeas'd Opinion, and betimes,
For 'tis moſt dangerous.
*Leo.* Say it be, 'tis true.
*Cam.* No, no, my Lord.
*Leo.* It is: you lye, you lye :
I ſay thou lyeſt *Camillo*, and I hate thee,
Pronounce thee a groſſe Lowt, a mindleſſe Slaue,
Or elſe a houering Temporizer, that
Canſt with thine eyes at once ſee good and euill,
Inclining to them both: were my Wiues Liuer
Infected (as her life) ſhe would not liue
The running of one Glaſſe.
*Cam.* Who do's infect her?
*Leo.* Why he that weares her like her Medull, hanging
About his neck (*Bohemia*) who, if I
Had Seruants true about me, that bare eyes
To ſee alike mine Honor, as their Profits,
(Their owne particular Thrifts) they would doe that
Which ſhould vndoe more doing : I, and thou
His Cup-bearer, whom I from meaner forme

344. *betimes,*] *betimes* $F_3F_4$. *betimes;* Theob. et seq.
353. *Wiues*] *wife's* Rowe.
353, 354. *Liuer ... life*] *life ... liver* Daniel.
357. *her Medull*] *her Medul* $F_4$. *his medal* Theob. Warb. Johns. Cap. Var. '73, Mal. *a medal* Rann, Coll. (MS), Dyce ii, Ktly, Huds. *her medal* Rowe et cet.
358. *neck* (Bohemia)] *neck; Bohemia*— Theob. Warb. Johns. Var. '73. *neck, Bohemia;* Rowe et cet.
358. *who, if*] *Who,—if* Var. '78, Rann, Mal. Steev. Var. Knt, Coll. Dyce, Wh.
359. *bare*] *bear* $F_4$, Rowe, Pope, Han.
362. *more doing*] *more Doing* Theob. Warb. Johns.
*I,*] *Ay,* Cap. et seq.
363-366. *whom...gall'd*] In parenthesis, Theob. Warb. Johns.

355. **Glaſſe**] MALONE: That is, of one *hour*-glass.

357. **her Medull**] STEEVENS: I suppose this means, 'that Polixenes wore her, as he would have worn a medal of her, about his neck.' Sir Christopher Hatton is represented with a medal of Queen Elizabeth appended to his chain.—MALONE: In *Hen. VIII:* II, ii, 32 we have the same thought:—'a loss of her, That like a jewell has hung twenty years About his neck.' It should be remembered that it was customary for *gentlemen*, in our author's time, to wear jewels appended to a ribbon round the neck. So in Markham's *Honour in Perfection*, 1624, p. 18:—'he hath hung about the neck of his noble kinsman, Sir Horace Vere, like a rich jewel.' ['Her medal' is a *medal of her;* just as Sir Christopher Hatton's medal was one of Queen Elizabeth.—ED.]

363. **Cup-bearer**] See *Dorastus and Fawnia.*

Haue Bench'd, and rear'd to Worſhip, who may'ſt ſee
Plainely, as Heauen ſees Earth, and Earth ſees Heauen,
How I am gall'd, might'ſt be-ſpice a Cup,
To giue mine Enemy a laſting Winke :
Which Draught to me, were cordiall.
*Cam.* Sir (my Lord)
I could doe this, and that with no raſh Potion,
But with a lingring Dram, that ſhould not worke
Maliciouſly, like Poyſon : But I cannot
Beleeue this Crack to be in my dread Miſtreſſe
(So ſoueraignely being Honorable.)

366. *gall'd*] *gull'd* Grey, Mason, Rann. *galled* Mal. Steev. Var. Knt, Coll. i, Dyce i, Sta. Ktly.
*might'ſt*] *thou might'ſt* Ff, Rowe+, Cap. Var. '73, '78, '85, Rann, Dyce ii, iii, Coll. ii, Huds.
372. *Maliciouſly, like*] *Maliciouſly, like a* $F_4$, Rowe. *Like a malicious* Han. *Suspiciously* Anon. (Fras. Mag. March, 1853).
374, 375. (*So...I haue*] *So sovereignly benign, and honourably To have* Bulloch.
374. *Honorable.*)] *honourable,*— Cap. *honourable.—Sir,* Sta. (Athen. 27 June, 1874).

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366. **might'st**] Note the *thou* added by $F_2$ to the improvement both of metre and of emphasis.

367. **Winke**] STEEVENS: Compare *Temp.* II, i, 285:—'To the perpetual wink for aye might put this ancient morsel.'

368. **Which Draught**] ABBOTT (§ 269): Here a noun of similar meaning supplants the antecedent, giving greater emphasis.

369. **Sir**] COLLIER (ed. ii): The MS has *Sure* for 'Sir,' and it is evidently the true text; Camillo means that he could certainly do it. [Collier abandoned this *Sure* in his Third Edition.]—STAUNTON: With his usual ignorance of Shakespearian phraseology Mr Collier's ever-meddling annotator both here and in III, i, where Perdita says: 'Sir, my gracious lord,' etc. for 'Sir' reads *Sure.* And Mr Collier, mindless of Paulina's,—'Sir, my liege, your eye hath too much youth,' etc. in V, i, of this very play; of Prospero's,—'Sir, my liege, do not infest your mind,' etc.; of Hamlet's,—'Sir, my good friend,' etc., chooses to adopt the substitution, and tells us *Sure* is 'evidently the true text!' [See IV, iv, 9, where Collier's MS makes the same change.]

372. **Maliciously**] JOHNSON: 'Rash' is *hasty*, as in *2 Hen. IV:* IV, iv, 48:—'rash gunpowder.' 'Maliciously' is *malignantly*, with effects *openly hurtful.*—HEARD (*Sh. as a Lawyer*, 99): In an indictment for murder it is neces ary to allege that the act by which the death was occasioned was done of 'malice aforethought,' which is the great characteristic of the crime. 'I should suppose,' says Barrington, 'that the word "maliciously" in [the present passage] is used in the sense it bears in the common forms of indictment for murder.'—*Observations on the Statutes*, 527, note, 5th ed.

374. **So soueraignely**]. That is, being so sovereignly, so supremely honourable.

374-378. WALKER (*Crit.* iii, 93): The first line: 'So sóvèrèignly bèing hónoûr-

I haue lou'd thee, 375
*Leo* Make that thy queſtion, and goe rot:

375. Given to Leon., Theob. Warb. Johns. Var. '73. Transposed to follow *rot!* Cap. Tyrwhitt.
*I...thee,*] *I...thee.* Ff, Rowe+. *so lov'd.* Han. *I...thee,*— Var. '78 et seq. (subs.).

376. *Make that*] *Make't* Theob. Warb. Johns. Steev. Var.
*Make...rot*] *Mark this question, and go do't* Heath.

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àblĕ,' can never have been one of Shakespeare's; not to mention the singularity of *sovĕreignly* and *bĕing*, both unusual in Shakespeare, coming together in the same line, and the improbability of 'Make *that*' having been corrupted into *Make 't*. Arrange, —'So sov'reignly being honourable.—I've [properly '*have*] lov'd thee,— | *Leon.* Make that thy question, and go rot! Dost think | I am so muddy, so unsettled, | T' appoint myself' etc. *Unsettled*, a quadrisyllable; as (if any particular instance were worth adducing) in the passage of *How a Man may Choose*, etc., quoted in *Sh. Vers.*, Arts. ii, iii, p. 36,—'My settled unkindness doth beget A resolution to be unkind still.' See Arts. ii, iii, *Sh. Vers.* for many examples of this usage.—DYCE (ed. i) objected to this lengthening of 'unsettled,' and observed that 'earlier in this scene [line 177] Shakespeare has used *unsettled* without any such ἐπέκτασις.' Whereupon LETTSOM (Walker's Editor) in a footnote to the foregoing note of Walker, replied that Dyce's 'argument is even stronger against pronouncing *English* as a trisyllable in *1 Hen. VI:* I, v, as *English* occurs previously *twice* in that short scene as a disyllable. Yet there Mr Dyce agrees with Walker in applying the ἐπέκτασις to *English* in La Pucelle's speech. *Both* pronunciations were used.' In both of Dyce's subsequent additions Walker's note is quoted, but the objection to it is withdrawn.

375, 376. I haue . . . rot] THEOBALD: This hemistich assigned to Camillo must have been wrongly placed to him. It is a strange instance of disrespect and insolence in Camillo to his King and Master to tell him that he once loved him. . . . I have ventured at a transposition which seems self-evident. Camillo will not be persuaded into a suspicion of the disloyalty imputed to his Mistress. The King, who believes nothing but his jealousy, provoked that Camillo is so obstinately diffident, finely [finally?] starts into a rage and cries:—'I've lov'd thee.—Make 't thy question, and go rot,' *i. e.* I have tendered thee well, Camillo, but I here cancel all former respect at once. If thou any longer make a question of my wife's disloyalty; go from my presence, and perdition overtake thee for thy stubbornness.'—JOHNSON: I have admitted this alteration, but am not convinced that it is necessary. Camillo. desirous to defend the Queen, and willing to secure credit to his apology, begins, by telling the King that *he has loved him*, is about to give instances of his love, and to infer from them his present zeal, when he is interrupted.—CAPELL (p. 165): Camillo is cut short by his master, and ends abruptly; his disbelief, *making question* of what the master believed, raises violent passion; and he is (in that case) first bid to 'go rot,' and told afterwards [see Text. Notes]—'I have lov'd thee,' making *have* emphatical, which implies that that time was past; This position of the words has nothing to make against it that can be suggested; in its favour, every thing; . . . this speech of Leontes will be found by a good pronouncer, who feels it, equal to most in Shakespeare.—STEEVENS: I have restored the old reading. Camillo is about to tell

Do'ſt thinke I am ſo muddy, ſo vnſetled,
To appoint my ſelfe in this vexation ?
Sully the puritie and whiteneſſe of my Sheetes
(Which to preſerue, is Sleepe; which being ſpotted,
Is Goades, Thornes. Nettles, Tayles of Waſpes)

378, 379. *To...Sully*] One line. Theob.+, Cap. Rann, Steev. et seq.
378. *To appoint*] *T' appoint* Dyce ii, iii, Huds.
379–381. Lines end *of...being...wasps?* Mal.
379. *whiteneſſe*] *witneſs* $F_4$.

Leontes how much he had loved him. The impatience of the King interrupts him by saying: 'Make that thy question,' *i. e.* 'make the love of which you boast the subject of your future conversation, and go to the grave with it.' 'Question,' in our author, has very often this meaning.—M. MASON: I think Steevens right in restoring the old reading, but mistaken in his interpretation of it. Camillo is about to express his affection for Leontes, but the impatience of the latter will not suffer him to proceed. He takes no notice of that part of Camillo's speech, but replies to that which gave him offence,—the doubts he had expressed of the Queen's misconduct, and says,—'Make that thy question and go rot.'—MALONE: Perhaps the words 'being honourable' should be placed in a parenthesis, and the full point after the latter of these words be omitted. . . . However, the text is very intelligible as now regulated. [I think 'that' refers to the Queen's misconduct, and that 'Make' is not the imperative but the subjunctive: 'If you doubt the queen's unfaithfulness you may go rot.' —ED.

378. **To appoint my selfe**] SWYNFEN JERVIS (*Dict.*) gives *involve* as the meaning here of this phrase; which certainly affords good sense, but then it must be accepted on Jervis's authority; he gives no parallel passages. SCHMIDT pronounces it 'a singular expression,' which is true; and says it is equivalent to 'dress myself in this vexation,' which is doubtful; he bids us compare it with 'drest in an opinion.'—*Mer. of Ven.* I, 91; 'attired in wonder.'—*Much Ado*, IV, i, 146; 'wrapt in fears.'—*Lucr.* 456, in all of which phrases, where the word *to dress*, or its precise equivalent, is used, it is not easy to detect a parallel *to appoint*. The general definition of *appoint*, given by Richardson (*Dict. s. v.*) is all sufficient, viz.: 'To fix, settle, establish,' wherein the word *settle* is singularly appropriate in the phrase in hand: 'Dost thou think I am so muddy, so unsettled, as to establish, to settle myself in this vexation?' Richardson cites, among many other examples: 'Appoint not heav'nly disposition, father.'—Milton, *Samp. Agon.* 373, where *appoint* is used as in the present phrase.—ED.

381. **Is Goades**, etc.] When counted on the fingers this grating, sibilant line lacks two syllables. To remedy this sad defect in a passionate utterance of Leontes, when, of all times, he should speak in irreproachable rhythm, various improvements have been suggested. HANMER reads: 'Is goads *and* thorns, nettles *and* tails of wasps.' CAPELL adds at the end of the line: *or would I.* WALKER (*Crit.* ii, 16) implies that Leontes's sufferings were not sufficiently acute, and that he had overlooked *vipers* which should glide in between 'nettles' and 'tails of wasps.' An Anonymous Emender (recorded in the Cam. Ed.), of a gentler nature than Walker, suggests *pismires*. KEIGHTLEY upholds iteration and reads: 'Is goads, *is* thorns, *is*

Giue ſcandall to the blood o'th'Prince, my Sonne,
(Who I doe thinke is mine, and loue as mine)
Without ripe mouing to't? Would I doe this?
Could man ſo blench?
*Cam.* I muſt beleeue you(Sir)
I doe, and will fetch off *Bohemia* for't:
Prouided, that when hee's remou'd, your Highneſſe
Will take againe your Queene, as yours at firſt,
Euen for your Sonnes ſake, and thereby for ſealing
The Iniurie of Tongues, in Courts and Kingdomes
Knowne, and ally'd to yours.
*Leo.* Thou do'ſt aduiſe me,
Euen ſo as I mine owne courſe haue ſet downe:
Ile giue no blemiſh to her Honor, none.
*Cam.* My Lord,
Goe then; and with a countenance as cleare
As Friendſhip weares at Feaſts, keepe with *Bohemia*,
And with your Queene: I am his Cup-bearer,
If from me he haue wholeſome Beueridge,
Account me not your Seruant.

384. *to't?...this?*] *to't...this?* Han.
386. (*Sir*)] *Sir;* Theob. et seq.
387. *I doe,*] *I do;* Cap. et seq.
388. *Prouided, that*] *Provided that* Pope, Han. *Provided, that,* Theob.+, Cap. *Provided that,* Dyce, Coll. ii, Sta. Cam.
390. *for ſealing*] *forsealing* Anon. ap. Cam. *for-sealing* Wh. ii.
400. *wholeſome Beueridge*] *wholeſome Beveridge* $F_2$. *wholſome Beveridge* $F_3$. *wholſome Beveridg* $F_4$. *wholesome beverage* Mal. et seq.

nettles,' etc. STAUNTON, to make sure that the nettles are not the mild teazel, but of the proper, smarting variety, proposes '*stinging* neetles.' ABBOTT (p. 380), not to be outdone by the 'wolf's long howl from Oonalaska's shore,' would fain have us read: 'Is go-ads, tho-rns,' etc.—ED.

385. **blench**] STEEVENS: To '*blench* is to *start off*, to *shrink*.' As in *Ham.* II, ii, 626: 'if he but blench, I know my course.' Leontes means—'could any man so start or fly off from propriety of behaviour?'

390, 391. **sealing . . . of Tongues**] CAPELL (p. 166): This phrase is one of the Poet's hardinesses; his meaning,—sealing up tongues that are injurious, injure by slander.

395. **blemish**] WALKER (*Vers.* 66) has an Article on 'certain classes of words the greater part of them composed of two short syllables, *flourish, nourish, punish,* etc., *trouble, humble, couple, little,* etc., *suffer, master, finger,* etc., which are frequently contracted into one syllable, or placed in monosyllabic places in the line.' Of the present line, he says: 'I suspect we should write and arrange,—"I'll give no blemish t' her honour, none. My lord,"' where, of course, 'blemish' is to be contracted into

*Leo.* This is all :
Do't, and thou haſt the one halfe of my heart ;
Do't not, thou ſplitt'ſt thine owne.
*Cam.* Ile do't, my Lord.
*Leo.* I will ſeeme friendly, as thou haſt aduis'd me. *Exit*
*Cam.* O miſerable Lady. But for me,
What caſe ſtand I in ? I muſt be the poyſoner
Of good *Polixenes*, and my ground to do't,
Is the obedience to a Maſter ; one,
Who in Rebellion with himſelfe, will haue
All that are his, ſo too. To doe this deed,
Promotion followes : If I could find example
Of thouſand's that had ſtruck anoynted Kings,
And flouriſh'd after, Il'd not do't : But ſince

407. *me,*] *me !* Ff, Rowe.
410. *Maſter ; one*] *Maſter, one* $F_4$ Rowe, Pope.
412. *To doe*] *To* Rowe.
414. *thouſand's*] *thouſands* $F_3F_4$.
415. *Il'd*] *I'ld* $F_4$. *I'd* Pope.

one syllable. It is observable that Walker judiciously says 'we should *write*,' etc. He certainly never could have so *spoken* the line.—ED.

403, 404. See *Dorastus and Fawnia*.

408. **What case**] ABBOTT, § 86: That is, In what *a* position am I? [See also, if need be, this same section for other examples of the omission of *a* after *what*.]

412. **so too**] DELIUS: That is, in rebellion with themselves.—DEIGHTON: Who being a rebel to himself, not truly loyal to his own nature, desires that his subjects should be equally disloyal by doing deeds which show no real fidelity to him (the 'obedience,' line 410, demanded of them being no true obedience); not as Delius explains it.

414. **anoynted Kings**] For Blackstone's note on this line as bearing on the date of composition, and for Douce's reply, see Appendix, 'Date of Composition.'

415. **Il'd**] R. G. WHITE (ed. i): The original has 'I'ld.' So *we would* is contracted to *we'ld*, not *we'd*. But *I had* becomes *I'd*, and *we had*, *we'd*. That the *l* was pronounced as well as written in *would* and *should*, and in *I'ld* and *we'ld*, as late as the beginning of the last century, there can be no doubt. See evidence of it in the Dramatis Personæ of Farquhar's *Twin Rivals*, 1702, where, and throughout the play, the name of the two principal characters is printed not *Wouldbe*, but *Wou'dbe*, where the apostrophe marks an omitted sound. [Even more strength would have been added to White's just argument had he correctly reprinted the text of the Folio, which is, not *I'ld* but 'Il'd.' That the *l* was usually pronounced WALKER (*Crit.* ii, 86) has shown by rhymes, e. g. *V. and A.*, 385,—'thy palfrey as he *should*, Welcomes the warm approach of sweet desire. Affection is a coal that must be *cool'd*'; White has instanced Farquhar's *Twin Rivals* in 1702 as an instance where the contractions *wou'd*, *shou'd* mark the omission of *l* in pronunciation. He might have cited much later instances. In Garrick's Version of the present play, in his *Works*, printed in 1774, this omission is uniformly indicated.—ED.]

Nor Braſſe, nor Stone, nor Parchment beares not one,
Let Villanie it ſelfe forſwear't. I muſt
Forſake the Court: to do't, or no, is certaine
To me a breake-neck. Happy Starre raigne now,
Here comes *Bohemia.* *Enter Polixenes.*
*Pol.* This is ſtrange: Me thinkes
My fauor here begins to warpe. Not ſpeake?
Good day *Camillo.*
*Cam.* Hayle most Royall Sir.
*Pol.* What is the Newes i'th'Court?
*Cam.* None rare (my Lord.)
*Pol.* The King hath on him ſuch a countenance,
As he had loſt ſome Prouince, and a Region
Lou'd, as he loues himſelfe: euen now I met him
With cuſtomarie complement, when hee
Wafting his eyes to th' contrary, and falling
A Lippe of much contempt, ſpeedes from me, and

417. *Villanie*] *villiany* $F_4$.
*forſwear't*] *forſwer't* $F_2$. *forſwear it* Ktly.
419. *Starre*] Ff, Rann, Dyce, Sta. Cam. Wh. ii. *Star*, Rowe et cet.
*now,*] *now.* Rowe, Pope, Han. *now!* Theob. et seq.
420. [Scene iv. Pope+.
422. *My fauor*] *Me fauor* $F_2$.
424. *Hayle*] *Hoyle* $F_2$. *Hoyl* $F_3$. *Hail* $F_4$.
427. *on him*] *one him* $F_3$.
428. *he had*] *had he* $F_4$, Rowe i.

419. **breake-neck**] HALLIWELL: The inversed term, *neck-break*, is still in use in the provinces.

419. **Happy Starre**] DEIGHTON: That is, 'may some good Providence care for my country, now in so evil a plight!' [I think it rather refers to the entrance of Polixenes, and means, 'may some propitious Star guide me in this interview.'—ED.]

422. **to warpe**] SCHMIDT says that this means 'to change for the worse,' and he is followed by the *Century Dictionary*. [But I think it rather means that the welcome of Polixenes threatens to become shrunken or distorted by the coolness of Leontes. It almost seems as though Shakespeare recalled his own song in *As You Like It;* 'Freeze, freeze, thou bitter sky . . . Though thou the waters *warp*, Thy sting is not so sharp As *friend remember'd not.*'—ED.]

425. **What is**] The emphasis here falls on 'is.' 'What *can be* the news in the Court?'—ED.

428. **As he had**]. For other examples where *as* is used apparently for *as if*, see ABBOTT, § 107.

432. **speedes from me**] M. MASON (p. 126): This is a stroke of nature worthy of Shakespeare. Leontes had but a moment before assured Camillo that he would seem friendly to Polixenes, according to his advice; but on meeting him, his jealousy gets the better of his resolution, and he finds it impossible to restrain his hatred.

So leaues me, to conſider what is breeding,
That changes thus his Manners.
*Cam.* I dare not know (my Lord.)
*Pol.* How, dare not? doe not? doe you know, and dare not?
Be intelligent to me, 'tis thereabouts:
For to your ſelfe, what you doe know, you muſt,
And cannot ſay, you dare not. Good *Camillo*,
Your chang'd complexions are to me a Mirror,
Which ſhewes me mine chang'd too: for I muſt be
A partie in this alteration, finding
My ſelfe thus alter'd with't.
*Cam.* There is a ſickneſſe
Which puts ſome of vs in diſtemper, but

434. *changes*] *changeth* Glo.
435. (*my Lord*)] Om. Han.
436. *How, dare not*] *How, date not* $F_2$.
*doe not?...not?*] *dare not? you do know, and dare not* Han.
436, 437. *doe not?...dare not?...me,*] *do not. ...dare not...me?* Cap. *do not? ...dare not...me?* Var. '78, '85, Rann, Mal. Steev. Var. Coll. Sing. Dyce, Wh. i, Sta. Ktly.
438. *you doe*] *do you* $F_3F_4$, Rowe i.
443. *with't*] *with it* Rowe ii+, Mal. Steev. Var. Knt, Sing. Sta. Ktly.

433. **consider**] After this word HUDSON places a full stop, and connects 'What is breeding' with the next line, with the following note: 'Does not Camillo's reply fairly suppose the clause after "consider" to be interrogative? And where is the objection to taking "consider" as used absolutely, or without an object expressed?'

433. **what**] This is the emphatic word.—ED.

436, 437. **How . . . thereabouts**] The punctuation in the Folio of these two lines is, to me, satisfactory, except, perhaps, the interrogation after the first 'doe not.' By changing this question into an affirmation the sense becomes, 'How, you cannot mean *dare not*, you must mean *do not*.' Emphatically I prefer the interrogation at the end of the line, rather than to continue the question: 'and dare not be intelligent to me?' as the majority of editors read. The first line is all astonishment and bewilderment, then Polixenes commands: 'Be intelligible—it must be something of this nature: that you know and dare not tell; for what you know must be intelligible to yourself, and you cannot say you dare not tell yourself.' 'Intelligent' elsewhere means *communicative*, but that meaning can hardly apply here where Polixenes tells Camillo to be 'intelligent' to himself. I have therefore paraphrased it by *intelligible*. —ED.

440. **chang'd complexions**] This refers to Camillo's blanched cheeks, the sight whereof reacts on Polixenes and causes his to blanch also. The same phraseology is used in *Hen. V:* II, i, 72: 'Why, how now, gentlemen! What see ye in those papers that ye lose So much *complexion?* Look ye, how they *change!* Their cheeks are paper.' Possibly, it may refer to Camillo's becoming red and white by turns. SCHMIDT erroneously defines 'complexion' here as 'the external appearance,' not 'the colour of the skin.'—ED.

I cannot name the Diſeaſe, and it is caught
Of you, that yet are well.
*Pol.* How caught of me?
Make me not ſighted like the Baſiliſque.
I haue look'd on thouſands, who haue ſped the better
By my regard, but kill'd none ſo: *Camillo*,
As you are certainely a Gentleman, thereto

448. *How caught*] *How I caught* Cap. Var. '78, '85, Rann, Mal. Steev. Var. Dyce, Cam. Wh. ii.

450. *I haue*] *I* $F_2F_3$ (misprint. *I haue* is the catchword on preceding page). *I've* Pope+, Dyce ii, iii, Huds.

452. *certainely*] *cerrainly* $F_4$.
*Gentleman, thereto*] *Gentleman*, Pope+. *Gentleman; thereto*, Var. '73. *Gentleman thereto;* Var. '21.

449. **Basilisque**] HALLIWELL: The popular notion of the basilisk in the sixteenth century, derived primarily from Pliny, may be gathered from the following extract from Andrewe's edition of *The Myrrour and Dyscrypcyon of the Worlde*, n. d., 'There be in Inde the basilicocks which have the sight so venymous that they slee al men, and so do they al foules and bestes.' ['To come now vnto the Basiliske, whom all other serpents do flie from and are affraid of: albeit he killeth them with his very breath and smel that passeth from him; yea, and (by report) if he do but set his eie on a man, it is enough to take away his life.'—Holland's *Plinie*, Bk. xxix, Cap. iv. 'The Cockatrice is called *Basiliscus* in Greeke, and *Regulus* in Latine, and hath that name *Regulus* of a litle King, for he is King of serpents, and they are afeard and flye when they see him, for he slayeth them with his smell and with his breathe: and slayeth also all thing that hath lyfe, with breathe and with sight. In his sight, no fowle, nor birde passeth harmlesse, and though he be farre from the foule, yet it is burnt and devoured by his mouthe.'—*Batman vppon Bartholome*, p. 350, *verso*. 'There is some question amongest Writers, about the generation of this Serpent; for some (and those very many and learned) affirme, him to be brought forth of a Cockes egge. For they say that when a Cock groweth old, he layeth a certaine egge without any shell, instead whereof it is couered with a very thicke skinne, which is able to withstand the greatest force of an easie blow or fall. They say moreouer, that this Egge is layd onely in the Summer-time, about the beginning of Dogge-dayes, being not long as a Hens Egge, but round and orbiculer: Sometimes of a dusty, sometimes of a Boxie, sometimes of a yellowish muddy colour . . . and afterward set vpon by a Snake or a Toad, bringeth forth the Cockatrice, being halfe a foot in length, the hinder part like a Snake, the former part like a Cocke, because of a treble combe on his forehead. . . . Among all liuing creatures, there is none that perisheth sooner then dooth a man by the poyson of a Cockatrice, for with his sight he killeth him, because the beames of the Cockatrices eyes, doe corrupt the visible spirit of a man, which visible spirit corrupted, all the other spirits coming from the braine and life of the hart, are thereby corrupted, & so the man dyeth.'—Topsell, *History of Serpents*, p. 119.—ED.]

452. **As you**, etc.] Inasmuch as the syllables of this line, when counted on the fingers, prove to be twelve, three suggestions have been made for its reformation.—CAPELL reads: 'As you are, certain, gentleman; thereto,' where 'certain' is used

Clerke-like experienc'd, which no leſſe adornes
Our Gentry, then our Parents Noble Names,
In whoſe ſucceſſe we are gentle : I beſeech you,
If you know ought which do's behoue my knowledge,
Thereof to be inform'd, impriſon't not
In ignorant concealement.
*Cam.* I may not anſwere.
*Pol.* A Sickneſſe caught of me, and yet I well?
I muſt be anſwer'd. Do'ſt thou heare *Camillo*,

453. *Clerke-like*] *clerk-like*, Cap. Mal. Steev. Var. Knt, Coll.
*experienc'd*] *expedienc'd* Ff, Rowe.
*adornes*] *adotns* $F_4$.
455. *we are*] *we're* Huds.
456. *ought*] *aught* Theob. ii et seq.
457. *impriſon't*] Ff, Rowe+, Cap. Dyce, Wh. Sta. Cam. Huds. Rlfe, Dtn. *imprison it* Var. '73 et cet.

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adverbially, which is quite allowable.—WALKER (*Vers.* 116) finds relief in pronouncing 'Gentleman' as 'a quasi-disyllable,' but, grown bolder, in his *Crit.* iii, 94, he asserts that it is 'a disyllable' without qualification, and adds that 'thereto' is accented on the *first* syllable.—ABBOTT, § 499, pronounces the line, albeit the cæsura falls at the right Alexandrine stroke, only an 'apparent Alexandrine,' and calls it a 'regular verse of five accents followed by a foot, more or less isolated, containing one accent.' This extra foot, 'thereto,' Abbott accents on the *last* syllable. Here we have three attempts to correct a line which has no rhythmic fault, except that it does not conform to the generality of the lines in its number of feet. Each foot is true in accent, and if spoken properly no ear could detect the superfluity of syllables. Two extra feet are less shocking to a delicate ear than to hear 'gentleman' pronounced *gem'man*, a pronunciation indissolubly associated, in our American ears, with plantation negroes.—ED.

452. thereto] It must be that the semicolon after this word in the Var. '21 is a misprint.—ED.

453. Clerke-like experienc'd] Of the comma inserted by Capell between these two words there is much to be said in favour. 'The speaker compliments Camillo,' CAPELL is here speaking of the effect of this comma, 'with being a gentleman, a scholar, and a man of knowledge in the world, for that is meant by 'experienc'd'; they have been united till now in one epithet,—'Clerklike experienc'd,' which is both weak'ning and wrong; for *magis magni clerici non sunt magis magni sapientes*, as wags have said anciently.'

453. which] For other examples of the use of 'which' for *which thing* used parenthetically, see ABBOTT, § 271.

455. In whose success] That is, 'in succession from whom,' as Dr Johnson points out. SCHMIDT gives a similar use of 'success' in *2 Hen. IV:* IV, ii, 47.

458. ignorant concealement] According to DEIGHTON, 'ignorant' is here used proleptically, 'that concealment which involves ignorance (on my part).' 'Ignorant' refers, I think, to Camillo, and the phrase means, 'imprison not your knowledge in concealment under the plea of ignorance,' referring to lines 436–438, as is shown by the fact that Polixenes reverts at once to Camillo's previous answer that he could not name the disease which was caught of one who is well.—ED.

I coniure thee, by all the parts of man,
Which Honor do's acknowledge, whereof the leaſt
Is not this Suit of mine, that thou declare
What incidencie thou do'ſt gheſſe of harme
Is creeping toward me ; how farre off, how neere,
Which way to be preuented, if to be :
If not, how beſt to beare it.
*Cam.* Sir, I will tell you,
Since I am charg'd in Honor, and by him
That I thinke Honorable: therefore marke my counſaile,
Which muſt be eu'n as ſwiftly followed, as
I meane to vtter it ; or both your ſelfe, and me,
Cry loſt, and ſo good night.

465. *gheſſe*] *geſſe* $F_2$. *gueſs* $F_3F_4$.
466. *toward*] *towards* Rowe ii+, Var. '73.
467. *if to be*] *if it be* Theob. Warb. Johns.
469. *I will*] *I'll* Pope+, Mal. Steev. Var. Dyce ii, iii, Huds.
472. *followed*] *follow'd* Rowe et seq.
473. *utter it*] *utter't* Dyce ii, iii.
*and me*] *and I* Coll. (MS).

462. **coniure**] W. A. WRIGHT (Note on *Macb.* IV, i, 50): 'Conjure' seems to be used by Shakespeare always with the accent on the first syllable, except in *Rom. & Jul.*, II, i, 26, and *Oth.*, I, iii, 105. In both these passages Shakespeare says 'conjûre' where we should say 'cònjure.' In all other cases he uses 'cònjure,' whether he means (1) 'adjure,' (2) 'conspire,' or (3) 'use magic arts.'

462. **parts of man**] That is, all the duties imposed by Honour on man. 'Part' is here used in this sense of *allotted duty* as it is in *Generydes*, line 3013: 'Syr Anasore the knyght, And *ser* Darell, | And All the toder knyghtez eu*er*ychone, | Eche for his parte quyte hym self full wele.'—(*E. E. Text. Soc.*, cited by the *Cent. Dict.*) SCHMIDT'S interpretation of 'part' as 'share of action, particular business, task' is inadequate. DEIGHTON rightly defines it.—ED.

465. **incidencie . . . of harme**] That is, 'what impending harm.' An 'incidencie,' or *falling*, that 'creeps' is somewhat of a confusion of metaphors.—ED.

473. **your selfe, and me**] If 'me' for *I* be not mere carelessness, there is but one explanation which seems to me at all possible, and this is that it is not Polixenes and Camillo who 'cry *lost*,' but it is the imaginary cry of spectators who see their doom and bid them an everlasting farewell. In the phrase 'cry aim' it was not the archer who aimed that so cried; it was the spectators. That phrase may have been hovering in Camillo's mind, and the present passage shaped itself on that formula: 'both for yourself and for me there is the cry of "lost," and so good night to us.' The use of the very phrase 'good night' implies a group of imaginary friends; no one says it to himself. The two examples of 'me' used for *I* given by ABBOTT (§ 210), are not parallel to the present; both are preceded by conjunctions which may have had, as Abbott says, a quasi-prepositional force.—ED.

474. **good night**] SCHMIDT gives several examples besides the present where 'good night' means *farewell for ever, lost for ever.*

*Pol.* On, good *Camillo.*
*Cam.* I am appointed him to murther you.
*Pol.* By whom, *Camillo?*
*Cam.* By the King.
*Pol.* For what?
*Cam.* He thinkes, nay with all confidence he ſweares,
As he had ſeen't, or beene an Inſtrument
To vice you to't, that you haue toucht his Queene
Forbiddenly.

476. *I am appointed him*] *I appointed him* Ff. *I am appointed* Rowe, Pope. *I am appointed Him* Theob. Warb. Johns. *I am appointed, Sir,* Han. Cap. *I am appointed by him* Ktly. *I appointed am* Anon. MS ap. Hal.
476. *murther*] *murder* $F_3F_4$.

476. **appointed him**] This 'him' seems to have given rise to needless difficulty. ABBOTT (§ 220) (possibly misled by BOSWELL, who says that *by* is understood, and that the full phrase is: 'I am appointed *by* him to murder you)' suggests that 'him' is used for *by him* in virtue of its representing an old dative. DEIGHTON says that 'this seems impossible' and that there is a confusion of two constructions: 'I am appointed he who should murder you' and 'He appointed *me* to murder you.' Whereas STEEVENS, the earliest to notice the passage (probably taking his cue from Theobald's text), gave at the first the simplest explanation, viz.: 'I am the person appointed to murder you,' or as STAUNTON paraphrases it: 'I am the agent appointed to murder you.'—ED.

482. **To vice**] WARBURTON: That is, to draw, persuade you. The character called the *Vice*, in the old plays, was the *tempter* to evil.—HEATH: The genuine reading is so very obvious, one can scarce miss it: 'To *'ntice* you.'—STEEVENS: The vice is an instrument well known; its operation is to hold things together. So the Bailiff, speaking of Falstaff: 'an a' come but within my vice' [*2 Hen. IV.*: II, i, 24]. It may, indeed, be no more than a corruption of 'to *advise* you.'—COLLIER: 'To vice' had a very general signification in the time of Shakespeare; here it means, to draw as by a mechanical power.—R. G. WHITE (ed. i): I have hardly a doubt that there has been a slight typographical error, and that we should read 'to *'tice* you.'—HALLIWELL: The connexion between the terms *instrument* and *vice* seems to indicate that the latter is here a verb in the sense, to screw, or move, like a vice. '*Turnoir*, the vice or winch of a presse.'—Cotgrave. 'Machina lignea, qua quæ imus geruntur aut fiunt, versatione rotarum spectatoribus ostenduntur, a *vice* or gin of wood, wherewith such things as are done within out of sight, are shewed to the beholders by the turning about of wheeles.'—*Nomenclator*, 1585.—STAUNTON: That is, *to screw* you to it. So in *Twelfth Night*, V, i, '—I partly know the instrument That screws me from my true place in your favour.' [I think that Halliwell's reason is just: the immediate connection of 'instrument' shows that the text is right, and that mechanical force is metaphorically meant. Heath's *'ntice* was modified by Grant White into *'tice*, and in *The Parthenon* (7 June, 1862) *'tice* was strongly urged by "W. W." ('the late Mr Williams,' says Dyce), the only critic who has, in this passage, a good word to say for Warburton, 'who, if not quite right,' says W. W., 'I

*Pol.* Oh then, my beſt blood turne
To an infected Gelly, and my Name
Be yoak'd with his, that did betray the Beſt:
Turne then my freſheſt Reputation to
A ſauour, that may ſtrike the dulleſt Noſthrill
Where I arriue, and my approch be ſhun'd,

484. *blood*'] *bloud* $F_3$.
485. *Gelly*] *jelly* Var. '78.
486. *the Beſt*] *the Best* Knt et seq. (subs.).
487. *Reputation*] *Reputatian* $F_4$.
488. *Noſthrill*] *Noſtril* $F_3F_4$.
489–491. *ſhun'd...read*] *fear'd...read of* Anon. MS ap. Hal.

think was at least on the right scent.' 'An "instrument" being an implement, and a vice being an implement,' he goes on to say, 'has led to an unquestioning admission of the accuracy of the old copies. But an instrument also means an *agent*, as in this play, V, ii, 72, "all the instruments [*i. e.* agents] which aided to expose the child"; and in *Oth.*, IV, ii:—"you my father do suspect An instrument of this your calling back." Nor is it necessary to multiply quotations. "It is used," says Johnson, "of persons as well as things; but of persons very often in an ill sense." Exactly so. Camillo means to say that Leontes is as firmly convinced that Polixenes is intriguing with Hermione, as if he (Leontes) had been an instrument, or agent, to persuade or entice him to such a course. If we read *'tice* for "vice," we have then an abbreviation of "entice" very common in our old authors, and of which Shakespeare himself furnishes a precedent in *Tit. And.* III, iii:—"These two have 'ticed me hither to this place." This reading . . . requires no eccentric illustration from clock-work or carpentry.' W. W. commences his note by saying that 'upon the sole authority of this [present] passage Johnson and Richardson introduce "vice" into their Dictionaries as a verb. Explaining the substantive "vice" as "a kind of iron *press* used by workmen," Johnson assigns to it, as a verb, the meaning "to draw by a kind of violence." What the "kind" of violence may be, by which a vice—an implement for fixing anything firmly in one place,—may become an instrument of *traction*, he does not, of course, state.' This criticism of Johnson and Richardson for doing their simple duty is unmerited. Dyce was convinced by W. W.'s note, and adopted *'tice* in the text of both his Second and Third Editions. W. W. says that Johnson's definition of the verb is 'to draw by a kind of violence,' but he does not give the edition of Johnson's *Dictionary* from which he quotes; in the Second Edition of 1755 there is simply '*To* Vice, *v. n.* [from the noun], To draw.'—ED.

486. **the Best**] HENDERSON: Perhaps, Judas. The word is spelt with a capital letter in the Folio. [Unquestionably Henderson is right in his surmise, but the weakness of the remark by which he supports it, is evident, at a glance, to any one who has before him, as here, the text of the Folio, where almost every noun is spelled with a capital.—ED.]

487. **to**] For other examples of unemphatic monosyllables in emphatic places, see ABBOTT, § 357. These monosyllables are a characteristic of this play. See lines 493, 501, 504, 519, and 531 *infra*, in this very scene.

488. **sauour**] This refers to the prevalent belief, possibly largely due to the Bible, and not even yet died out, that infection so taints the air that it can be perceived by the nostrils.—ED.

Nay hated too, worſe then the great'ſt Infection
That ere was heard, or read.
*Cam.* Sweare his thought ouer
By each particular Starre in Heauen, and
By all their Influences ; you may as well

491. *read*] *read of* Ktly.
492. *his thought*] *this though* Theob.+. *this, though*, Coll. (MS), Wh. i. *this thought* Theob. conj., Huds. *this oath* Lettsom ap. Dyce.

492. **Sweare . . . ouer**] THEOBALD (*Nichols*, ii, 359) at first hesitated between 'Swear *this* thought over' and 'Swear *this though* over,' but eventually, in his edition, adopted the latter, with the following note: 'Polixenes, in the preceding speech, had been laying the deepest imprecations on himself, if he had ever abused Leontes in any familiarity with his queen. To which Camillo very pertinently replies: "swear *this though* over," etc., *i. e.* Sir, Though you should protest your innocence never so often, and call every Star and Saint in heaven to witness to your adjuration; yet jealousy is so rooted in my Master's bosom, that all you can say and swear will have no force to remove it.'—JOHNSON: 'Swear *his thought* over' may perhaps mean *overswear his present persuasion*, that is, endeavour to *overcome his opinion*, by swearing oaths numerous as the stars.—CAPELL (167): 'His thought' is his conceiv'd jealousy; and by *swearing over* this thought, is meant—bringing arguments against it back'd with oaths, and those oaths as numerous as the stars they are fetch'd from.—MALONE: The vulgar still use a similar expression: 'To *swear* a person *down*.'—HALLIWELL quotes *Meas. for Meas.* V, i, 243: 'Though they would swear down each particular saint' as a proof that Shakespeare himself uses the phrase which Malone mentions. [It is not clear, however, that the citation is exactly parallel.—ED.]—STEEVENS: In Shakespeare we have 'weigh out' for *outweigh*, 'overcome' for *come over*, etc., and 'over-swear' for *swear over* in *Twelfth Night*, V, i, 276:—'And all those sayings will I over-swear.'—R. G. WHITE (ed. i): The original text, in spite of Theobald's indication of the obvious error, has been hitherto retained with the extraordinary explanation 'over-swear his thought!' [In White's Second Edition the original text is retained without comment.—ED.]—STAUNTON: Theobald's emendation, besides being foreign to the mode of expression in Shakespeare's time, is a change quite uncalled for; to swear over = over-swear, is merely to *out-swear*.—DYCE (ed. ii) upholds Staunton in the assertion that 'no Elizabethan writer would have used *though* in that manner.' 'The old text,' he adds, 'if right, means "*overswear his thought*".' Camillo has said in his preceding speech, "*He thinks*, nay, with all confidence *he swears*," ' etc.—KEIGHTLEY (*Exp.* 199) gives an interpretation differing from the others: 'This, if correct,' he says, 'would seem to mean exercise his thought, try to banish it.' [Even were the phrase obscure, which it is not, the original text should stand when so much can be said in its favour.—ED.]

494. **Influences**] R. G. WHITE (ed. i): There is little, if any doubt, in my mind that Shakespeare wrote *influence*. See note on 'skyey influences' in *Meas. for Meas.* III, i, 9 [which is substantially as follows:] The rhythm, both here and [in the present passage in *Wint. Tale*], would seem to require *influence*. For *influence* in Shakespeare's time was a word without a plural, and was used, especially when applied to heavenly bodies (to which service it was then almost set apart,—see Cot-

Forbid the Sea for to obey the Moone,
As (or by Oath) remoue, or(Counſaile)ſhake
The Fabrick of his Folly, whoſe foundation
Is pyl'd vpon his Faith, and will continue
The ſtanding of his Body.
*Pol.* How ſhould this grow?
*Cam.* I know not: but I am ſure 'tis ſafer to
Auoid what's growne, then queſtion how 'tis borne.

501. *I am*] *I'm* Pope+, Dyce ii, iii, Huds.

grave, also Richardson), in its radical sense of 'in-flowing,' and then in the singular form, even when all those bodies are spoken of. See Milton, who frequently uses the word, but never in the plural:—'And happie Constellations on that houre Shed their selectest influence.'—*Par. Lost*, VIII, 512; 'and taught the fixt [*i. e.* stars] Their influence malignant when to shed.'—*Ib.* X, 663; 'Unmuffle, ye faint stars, and thou fair Moon. . . . Or if your influence be quite damm'd up.'—*Comus*, 330. [This note was written in salad-days. At a maturer age White would never have made a universal assertion on any question of language, such as, that 'influence' was 'a word without a plural.' For a moment he forgot the music of 'Canst thou bind the sweet influences of the Pleiades, or loose the bands of Orion?' And in the *Bible Word-book*, W. ALDIS WRIGHT, in reference to this verse in Job, quotes: 'The astrologers call the evill influences of the starrs, evill aspects.'—Bacon, *Ess.* ix, p. 29. Unquestionably, White is in the main right. *Influence* would improve the rhythm both here and in *Meas. for Meas.*; the *s* sound wherewith the word ends was an ample indication, if a plural were at any time needed.—ED.]

495. **for to**] In R. G. WHITE'S excellent *Essay on the Authorship of Henry VI*, it is the use of this *for to* with an infinitive, which leads him to discriminate between Shakespeare's work and Greene's. Greene appears to have had a fondness for this idiom, of which White marked more than sixty instances in Greene's works, whereas 'Shakespeare and Marlowe,' he says (p. 431), 'never use' it. This assertion is somewhat too broad, as we see in the text before us. But still, neither this present instance, nor another (given by ABBOTT, § 152) in *All's Well*, V, iii, 181, nor sundry others (see note on *Ham.* III, i, 167, of this ed.), really damage White's serviceable touchstone. That 'for to saint' occurs in *Pass. Pil.* 342 is, thanks to White, one of the grounds for disbelieving that portion of the medley to have been written by Shakespeare.—ED.

497, 498. **whose . . . Faith**] STEEVENS: That is, this folly which is erected on the foundation of settled *belief*.

500–502. **How . . . borne**] WALKER (*Crit.* iii, 95) would divide these lines: 'How should this grow? I know not; but *I'm* sure, | 'Tis safer to avoid what's grown, than question | How it is born.' 'The common arrangement,' he remarks, 'is anti-Shakespearian—partly as regards the flow, partly on account of the very feeble ending,—"—'tis safer *to* | Avoid what's grown," etc. For although Shakespeare frequently concludes a line with *and*, or some other particle equally inadmissible, according to our modern pronunciation at least (possibly there may have been something in the old mode of accentuation which cleared up this apparent exception to

If therefore you dare truſt my honeſtie,
That lyes encloſed in this Trunke, which you
Shall beare along impawnd, away to Night,
Your Followers I will whiſper to the Buſineſſe,
And will by twoes, and threes, at ſeuerall Poſternes,
Cleare them o'th' Citie : For my ſelfe, Ile put
My fortunes to your ſeruice (which are here
By this diſcouerie loſt.) Be not vncertaine,
For by the honor of my Parents, I
Haue vttred Truth: which if you ſeeke to proue,
I dare not ſtand by ; nor ſhall you be ſafer,
Then one condemnd by the Kings owne mouth :
Thereon his Execution ſworne.

513. *by*] *by't* Han.
514. *condemnd*] *condemned* Ff.
514, 515. *Then ... mouth: Thereon*] *Then...mouth, thereon* (one line) Cap. Rann, Mal. Steev.Var. Knt, Dyce, Cam. Huds. Wh. ii.
515. *Thereon his*] *His* Han.

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Shakespeare's general harmony), yet an act of divorce between *to* and its verb is beyond its license.'

500. **How should . . . grow**] That is, 'how *was* this (likely) to grow?' This use of *should* (a word whereof the delicate shade of meaning is frequently difficult to catch) seems to increase (as ABBOTT, § 325 says, in reference to 'What should this mean?'—*Hen. VIII:* III, ii, 160) 'the emphasis of the interrogation, since a doubt about the past (time having been given for investigation) implies more perplexity than a doubt about the future.'

504, 505. **this Trunke . . . impawnd**] 'Trunk' is here used with a double meaning. That Camillo means his *body*, he shows by 'this,' laying his hand on his breast; that he may also mean a *chest* or *coffer*, is shown by the word 'impawned.'—ED.

506. **whisper**] Again used transitively in IV, iv, 884: 'whisper him in your behalfe.' If more examples are needed, see ABBOTT, § 200.

508. **Cleare**] DEIGHTON: This word in such a context looks like an allusion to the clearing of goods at a custom-house.

510. **discouerie**] That is, revelation, disclosure.

511. **honor of my Parents**] Polixenes had referred to 'our Parents noble names.'—ED.

512, 513. **seeke . . . stand by**] DEIGHTON: That is, 'if you should test my information by speaking to Leontes, I dare not stay to see the result.' [Or, perhaps, 'if you seek to prove that what I have said is true, I dare not maintain it.' —ED.]

514, 515. **mouth: Thereon**] WALKER (*Crit.* iii, 95): I think it not impossible that Shakespeare wrote: '—by th' King's own mouth, *&' thereon*,' etc. (*&'* might more easily slip through than *and*.)

515. **Thereon . . . sworne**] DEIGHTON: That is, 'whose death as a sequel to his conviction has been predetermined.'

*Pol.* I doe beleeue thee :
I ſaw his heart in's face. Giue me thy hand,
Be Pilot to me, and thy places ſhall
Still neighbour mine. My Ships are ready, and
My people did expect my hence departure
Two dayes agoe. This Iealouſie
Is for a precious Creature : as ſhee's rare,
Muſt it be great ; and, as his Perſon's mightie,
Muſt it be violent : and, as he do's conceiue,
He is diſhonor'd by a man, which euer
Profeſs'd to him: why his Reuenges muſt
In that be made more bitter. Feare ore-ſhades me:
Good Expedition be my friend, and comfort

517. *in's*] *i'ns* $F_3$. *in his* Cap. Var. '73, '78, '85, Rann, Mal. Steev. Reed, Var. Knt, Ktly.

519. *are*] $F_1$.

521. *Iealouſie*] *jealousy of his* Walker, Huds. *jealousy, Camillo,* Cartwright.

526. *to him :*] *to him,* Han. *love to him* Ktly.

528. *and comfort*] *Heav'n comfort* Han. Cap. Coll. ii (MS). *God comfort* Sing. conj., Ktly. *and consort* Bulloch (transposing this line to follow 530).

528, 529. *and comfort... Theame : but nothing*] *and conserve... Throne ; but nothing* Anon. ap. Wh. (Sh. Schol.). *God comfort...and pardon his crime, but offspring* W. W. Lloyd (N. & Qu. VIII, i, 471). *and comfort!...theme, wot nothing* F. Adams (N. & Qu. VIII, ii, 444).

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517. **saw . . . face**] STEEVENS: So in *Macbeth :* 'To find the mind's construction in the face.' [A singularly inappropriate quotation. Steevens does not give the Act and Scene, possibly in the trust that no one would verify it; assuredly it could not have been verified by succeeding editors who have cited it. Duncan (I, iv, 11) says: 'There's *no* art To find the mind's construction in the face.'—ED.

518. **places**] MALONE: Perhaps Shakespeare wrote—'thy *paces* shall,' etc. Thou shalt be my conductor, and we will both pursue the same path. The old reading, however, may mean,—wherever thou art, I will still be near thee.—STEEVENS: By 'places' Shakespeare means—*preferments*, or *honours*.

521. **This Iealousie**] WALKER (*Crit.* ii, 257): We might read, 'This *his* jealousy;' but that a syllable would still be wanting. But I think Shakespeare wrote, 'This jealousy *of his*;' the concluding words of the line having dropped out, by an accident not altogether unfrequent in the Folio. WALKER (*Crit.* iii, 96) repeats the same emendation: *of his*, and asks: 'Can the proximity of *is* to *his* have had any hand in producing the error?'

526. **Profess'd**] STAUNTON (*Athenæum*, 27 June, 1874): The best emendation that occurs to me, after long pondering on the passage, is to read:—'Profess'd *to love* him,' etc. Note in Hermione's noble vindication of her conduct, that the professed love of Polixenes to her husband is particularly dwelt on; see III, ii, 74–76.

528–530. **Good . . . suspition**] These lines have been pronounced incompre-

The gracious Queene, part of his Theame;but nothing
Of his ill-ta'ne ſuſpition. Come *Camillo,*

529. *Queene, part*] *Queen; part* Theob. *Queen's; part* Warb. Johns. *Queen! part* Cap.
*Queene,...his Theame; but nothing*] *queen's...this theme, but noting* R. M. Spence (N. & Qu. VII, ix, 24).
529. *Theame*] $F_2$. *Theam* $F_3F_4$. *dream* Coll. ii (MS).
*but nothing*] *by his noting* Orger.

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hensible and have given rise to much discussion. R. G. WHITE (ed. ii) says that 'Shakespeare himself *might* be able to tell us what he meant when he wrote it; no one else.' The various remedies which have been proposed in the belief that the lines are corrupt will be found in the Textual Notes, and some of them, as defended by their authors, in the Commentary. For me the text needs no emendation, and I cannot but believe that the main obstruction to an apprehension of the passage lies in the failure to comprehend the dramatic situation. It is necessary that we should retain our respect for Polixenes, and it is a dramatic necessity that he should be removed from the scene. There can be no friendly leave-taking from Leontes, still less can there be a hostile one. Polixenes must go away by stealth, there is no other course. But, to save himself by flight, and purposely leave behind the queen to bear the full brunt of Leontes's revenge would be contemptible, and forfeit every atom of our respect for him. He must be represented then as entirely ignorant that Hermione is included in the worst suspicions of the king, and likewise as fully impressed with the idea that this flight of his is all that is needed eventually to restore sunshine to the Court. Through his veneration, almost, for Hermione he knew that her gentle heart must suffer some pang over such an unhappy ending of a visit which had been throughout unclouded and prolonged at her earnest entreaty. Some comfort she will therefore need, and this she will find in his safe departure. His stealthy flight, abhorrent as it is to him, when thus incited by a chivalrous devotion to Hermione, appears in the light of a self-sacrifice, and instead of tarnishing our admiration for him, serves but to brighten it. Taking this view of the dramatic situation, the lines before us seem to me intelligible as they stand, without emendation. 'May my hasty departure,' says Polixenes in effect, 'prove my best course, and bring what comfort it may to the gracious Queen whose name cannot but be linked with mine in the King's thoughts, but who is not yet the fatal object of his ill-founded suspicion.'—ED.

Here follow the notes of the commentators:—

WARBURTON: How could this expedition comfort the queen? on the contrary, it would increase her husband's suspicion. We should read: 'and comfort The gracious *queen's; i. e.* be expedition my friend, and be comfort the queen's friend.—JOHNSON: Dr Warburton's conjecture is, I think, just; but what shall be done with the following words, of which I can make nothing? Perhaps the line connecting them to the rest is lost:—'but nothing Of his ill ta'en suspicion——!' [WAGNER and PROESCHOLDT make the same conjecture as to the loss of a line.] Jealousy is a passion compounded of love and suspicion; this passion is the *theme* or subject of the King's thoughts. Polixenes, perhaps, wishes the Queen, for her comfort, so much of that *theme* or subject as is good, but deprecates that which causes misery. 'May part of the King's present sentiments comfort the Queen, but away with his suspicion.' This is such meaning as can be picked out.—W. ALDIS WRIGHT (*Cam. Ed.*), after quoting Dr Johnson's remark about Warburton, and his suggestion that perhaps a line

[528–530. Good Expedition . . . ill-ta'ne suspition]

is lost, remarks that, 'In fact we should have expected Polixenes to say that his flight without Hermione would be the best means not only of securing his own safety, but of dispelling the suspicions Leontes entertained of his queen.'—HEATH (p. 207): The verb, *comfort*, as appears by the stile of our laws, had a double signification. It signified, *to alleviate sorrow*, and *to assist*, or *encourage*. The poet employs the word in both senses in this passage, according to the subject to which it is applied. Bohemia's wish, therefore, is: That the expedition he was about to use might be fortunate to himself and prove a comfort to the Queen too, his partner in the King's imputation, as he was assured, from her gracious disposition, that she could not but be very deeply affected with grief if any misfortune should befall himself; but at the same time he wishes, too, that his flight might not give the least handle or encouragement to strengthen the King's ill-grounded suspicion.—CAPELL (p. 167): The speaker's being in safety might (in fact) be some *comfort* to the person the wish is made for, under the old reading; but 'tis absurd that he should think of it here; his first prayer is for himself, and is drawn from his '*fear*:' a short one follows it for the queen; and in calling her '*gracious*' he is reminded that out of that *graciousness* rises her present danger; that the jealousy of Leontes is built on it, and had no other foundation, which he expresses in the words that follow his prayer—'part of his theme, but nothing Of his ill ta'en suspicion,' meaning that the *graciousness* was part of it, but was improperly made so of his suspicion.—STEEVENS: Perhaps the sense is, May that good speed, which is my friend, *comfort* likewise the Queen, who is 'part of its theme,' *i. e. partly* on whose account I go away; but may not the same *comfort* extend itself to the groundless suspicions of the King, *i. e.* may not my departure support him in them! *His* for *its* is common with Shakespeare; and Paulina says, in a subsequent scene, that she does not choose to appear a friend to Leontes, 'in comforting his evils,' *i. e.* in strengthening his jealousy by appearing to acquiesce in it.—MALONE: 'Comfort' is, I apprehend, here used as a verb. Good expedition befriend me, by removing me from a place of danger, and comfort the innocent Queen, by removing the object of her husband's jealousy; the Queen, who is the subject of his conversation, but without reason the object of his suspicion! We meet with a similar phraseology in *Twelfth Night*, III, iv, 280: 'Do me this courteous office, as to know of the knight; what my offence to him is: it is *something of my negligence, nothing of my purpose*.' [This note and paraphrase of Malone receives the approval of DYCE, WHITE (ed. i), and DEIGHTON. WALKER (*Crit.* iii, 96) gives additional examples of this use of 'nothing': *Ant. & Cleop.* II, ii, 79, 'Let this fellow Be nothing of our strife'; *Meas. for Meas.* II, iv, 71, 'I'll make it my morn prayer To have it added to the faults of mine, And nothing of your answer.']—STAUNTON: We are still wide—*toto cælo, tota regione*—of the genuine text, now, it may be feared, irrecoverable.—HALLIWELL: In other words, May expedition be my friend by removing me from this scene of danger, and at the same time may my absence, the object thus accomplished, comfort the beautiful queen, who is, indeed, partly the subject of, but in no degree the reasonable object of, his suspicion. If the words in the next line be taken more literally, it must be presumed that Polixenes had misapprehended the exact force of Camillo's former speech, and was thinking that he himself was the chief object of the suspicion of Leontes. The meaning then will be: comfort the beautiful queen, who is part of the subject of his thoughts, but who has not fallen under his suspicion. There is the difficulty, in this interpretation, arising

I will reſpect thee as a Father, if 531
Thou bear'ſt my life off, hence : Let vs auoid.

532. *off, hence*] *off hence* Rowe.

from the obvious circumstance that guilt must be shared by both, but Polixenes may be presumed to imagine that he alone had displayed courtesies misinterpreted by Leontes, and that the queen, who had not been seriously suspected, would yet receive comfort from his absence by the then impossibility of a surmise of her bestowing even a faint appreciation on him degenerating into actual suspicion. In Greene's novel, no intimation is given to the character answering to Polixenes of the cause of the king's anger.—The COWDEN-CLARKES: We think that the reason that this passage has been found obscure is because 'expedition' has been taken in the sense of *hasty departure;* whereas, if it be taken in the sense of *speed* (used as it is found in III, ii, 155),—for *success, process of event, issue* or *result of occurrence, destined ordination of action* or *incident*,—the meaning of the whole passage becomes clear, although condensedly and elliptically expressed. We interpret it to signify: 'Good speed (or prosperous issue of events) befriend me, and comfort the queen; who is, with myself, the object of his anger, but who, like myself, deserves no jot of his misconceived suspicion!'—INGLEBY (*Sh. the Book*, i, 147): Line 528 surely means, 'Let us both make *good speed*.' That is, 'Let me have good speed for my friend, and the Queen have good speed for her comfort.' . . . The one archaic phrase is *to be part of*, meaning to contribute to. . . . The king's 'theame' was of the Queen and Polixenes; each contributed to it, as he himself says in II, iii, 6–8. There yet remains the obsolete expression—'but nothing Of his ill-ta'ne suspition.' *To be something of* is the same as *to be part of; i. e.* to contribute to: and *to be nothing of* is not to contribute to.—HUDSON'S text is: Good expedition be my friend and *nothing* The gracious Queen, part of his theme, *discomfort* Of his ill-ta'en suspicion.' His note: I have ventured to try a reading not hitherto proposed, so far as I am aware. It makes no *literal* change except that of *but* into *dis;* while it supposes 'comfort' and 'nothing' to have crept into each other's place; perhaps by mistake, perhaps by sophistication. The meaning seems to be, 'May a speedy departure befriend me, and nowise discomfort the Queen in respect of his groundless suspicion!'—ROLFE: On the whole Clarke's explanation seems satisfactory. If, however, we take 'expedition' in its ordinary sense, we may perhaps accept Malone's paraphrase.—PERRING (p. 176): 'The queen is nothing of the king's suspicion' may mean, 'she gives no occasion to the king to suspect, however much he may suspect;' she does nothing to *promote* it; and in *that* sense she is 'nothing of it.' . . . I conceive that Polixenes expressed a wish that the good expedition, which he prays may befriend *him*, may 'comfort the queen.' I put it thus: where he was, he was already a doomed man, without a chance of vindicating his character or escaping the king's vengeance. To get away as fast as he could was his only hope; well, then, he might pray for himself, '*Good expedition* be, my friend.' . . . His speedy withdrawal—his disappearance from the scene—beneficial to himself, would benefit also the queen; would be the best arrangement, not indeed for her justification—for that was impossible—but for her 'comfort.' . . . Well, then, he might further pray that his expeditious departure might 'comfort the queen.'

532. auoid] That is, depart, escape. Cf. *1 Sam.* xviii, 11: 'And David avoided out of his presence twice.'

*Cam.* It is in mine authoritie to command
The Keyes of all the Poſternes : Pleaſe your Highneſſe
To take the vrgent houre. Come Sir, away. *Exeunt.*

## *Actus Secundus. Scena Prima.*

*Enter Hermione, Mamillius, Ladies: Leontes, Antigonus, Lords.*

*Her.* Take the Boy to you: he ſo troubles me,
'Tis paſt enduring.
*Lady.* Come(my gracious Lord)
Shall I be your play-fellow?
*Mam.* No, Ile none of you.
*Lady.* Why(my ſweet Lord?)
*Mam.* You'le kiſſe me hard, and ſpeake to me, as if
I were a Baby ſtill. I loue you better.
2. *Lady.* And why ſo(my Lord?)

1. Scena Prima] Scæna Prima $F_2F_3$. The Scene continued. Pope. The Palace. Theob.
2. Enter...] Enter Hermione, Mammillius, and Ladies. Rowe et seq. (subs.).
3. Lords.] Lord. Ff.
6. Lady.] 1 Lady. Rowe.
10, 11. *You'le...loue*] Two lines, ending *me,...love* Cap.
12. *my Lord*] *pray, my lord* Han. *my good lord* Steev. Var. '03, '13. *my dear lord* Ktly.

2. **Hermione, Mamillius]** See *Dorastus and Fawnia.*

4. **Take,** etc.] MACDONALD (*The Imagination*, p. 156): Note the changefulness of Hermione's mood with regard to her boy, as indicative of her condition at the time. If we do not regard this fact, we shall think the words introduced only for the sake of filling up the business of the play.

LADY MARTIN (p. 349): Is there, even in Shakespeare, any passage more charming in itself, or more cunningly devised to reveal to an audience the main purpose of the play, than the brief scene with which the Second Act opens? The boy Mamillius, of whom Archidamus had spoken as 'the gallant child,' the 'gentleman of the greatest promise that ever came into his note,' unconscious of the delicate condition of his mother has fatigued her with his caresses and the eager importunity of his questions. . . . What mother could long keep such a darling from her side? Hermione could not, and presently she calls him back to her.

11, 12. **I were . . . Lord?]** WALKER (*Crit.* iii, 97): Arrange: 'I were a baby still | I love you better. And why so, my lord?' [All these re-arrangements, of which Walker is so fond, are solely for the benefit of the eye. No ear could detect them, unless the lines were uttered in a song-song rhythmical chant, where each speaker takes up the rhythm without a pause.—ED.

12. **my Lord?]** STEEVENS (whose text reads 'my *good* lord'): The epithet *good*,

*Mam.* Not for becauſe
Your Browes are blacker (yet black-browes they ſay
Become ſome Women beſt, ſo that there be not
Too much haire there, but in a Cemicircle,
Or a halfe-Moone, made with a Pen.)
2.*Lady.* Who taught 'this?
*Mam.* I learn'd it out of Womens faces: pray now,

16. *Cemicircle*] $F_1$.
17. *Or a*] *Like a* Han. *Or* Steev. Var. '03, '13.
18. *taught 'this*] Dyce i, Wh. *taught this* Ff, Coll. *taught ye this* Walker, Dyce ii, iii, Huds. *taught you this* Rowe et cet.

which is wanting in the old copies, is transplanted (for the sake of metre) from a redundant speech in the following page. [Dyce is fond of exclamation marks; it is strange that he did not quote this note that he might exhaust the compositor's case. —ED.]

18. **Who taught 'this**] ROWE inserted *you*: 'who taught *you* this?' Thus the phrase is to be found in the majority of editions to this day. COLLIER was the first to discard Rowe's insertion and to restore what he supposed to be the reading of the Folio: '*Who taught this?* He failed to see that *you* or *ye* is virtually present in the Folio in the shape of an apostrophe, just as *I* is present in ''beseech you.' The apostrophe merely indicates that the presence of *you* or *ye* is to be felt, or, if at all pronounced, is to be slurred, like 'This' a good block' in *Lear*, where the full phrase is, 'This *is* a good block.' This is not the only place in this play, or in the Folio, where an absorption is indicated by an apostrophe; we have already met with an instance in 'a Ladyes Verely 'is,' in line 62 of the preceding scene; and in addition to that instance and to the present there are the following instances in this and other plays where this apostrophe appears in the text of the Folio:—

'As boldness from my bosome, le 't not be doubted . . . . *Wint. Tale*, II, ii, 63.
'We have . . . served you and 'beseech' So to esteem us' . " II, iii, 182.
'Please 'your Highness' . . . . . " II, iii, 231.
'—that goes to bed with' Sun' . . . . . " IV, iv, 124.
''Maybe he has paid you more . . . . . " IV, iv, 269.
'so I see she must be) 'fore Leontes . . . . . " IV, iv, 616.
'She is i' th' reare 'our Birth' . . . . . " IV, iv, 659.
''Pray heartily he be at' Pallace . . . . . " IV, iv, 800.
'Let's all sink with' King' . . . . . *Tempest*, I, i, 74.
'while Stephano breathes at' nostrils' . . . . . " II, ii, 68.
'this' a good Fryer belike' . . . . . *Meas. for Meas.*, V, i, 131.

There may be others, but these are all I have noted. The number of cases, wherein absorption of dentals, liquids, and gutturals occur, which are not indicated in the Folio, is legion. It is superfluous to call attention to the large majority which are indicated in the present play. Whatever else may be inferred from this majority, it certainly points to the carefulness of these especial compositors.—ED.

19. **I learn'd . . . faces**] DEIGHTON: That is, by a careful study of women's faces, but possibly with the secondary sense of watching the looks with which women examine each other's personal appearance.

What colour are your eye-browes?
*Lady.* Blew(my Lord.)
*Mam.* Nay, that's a mock: I haue ſeene a Ladies Noſe
That ha's beene blew, but not her eye-browes.
*Lady.* Harke ye,
The Queene(your Mother)rounds apace:we ſhall
Preſent our ſeruices to a fine new Prince
One of theſe dayes, and then youl'd wanton with vs,
If we would haue you.
*2.Lady.* She is ſpread of late
Into a goodly Bulke(good time encounter her.)
*Her.* What wiſdome ſtirs amongſt you?Come Sir, now
I am for you againe: 'Pray you ſit by vs,
And tell's a Tale.
*Mam.* Merry, or ſad, ſhal't be?
*Her.* As merry as you will.
*Mam.* A ſad Tale's beſt for Winter:
I haue one of Sprights, and Goblins.
*Her.* Let's haue that (good Sir.)
Come-on, ſit downe, come-on, and doe your beſt,
To fright me with your Sprights:you're powrefull at it.

20. *are your*] *be your* Ff, Rowe+.
27. *youl'd*] $F_2$. *you'ld* $F_3$. *you'l* $F_4$, Rowe+. *you'd* Cap. et cet.
30. *Bulke*] *bulk;* Theob. et seq. (subs.).
32. *'Pray*] $F_2$.
33. *tell's*] *tell us* Cap. Var. '73, '78, '85, Rann, Mal.
34. *ſhal't*] *ſhal't*, $F_2$. *shall it* Var. '73, '78, '85, Rann, Mal.
36, 37. *A ſad...one*] One line, Dyce, Walker, Cam. Huds. Wh. ii.
*for... Goblins*] One line, Han.
37, 40. *Sprights*] *Sprites* Cap.
38. *good Sir*] *sir* Steev. Var. '03, '13.
39. *downe,*] *down.* $F_4$, Rowe+. *down:* Var. '78 et seq. (subs.).

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33. **tell's a Tale**] DRAKE (*Sh. and his Times*, i, 107): Burton, in his *Anatomy of Melancholy*, 1617 [p. 274, sixth ed.] enumerates, among 'the ordinary recreations which we have in Winter, . . . merry tales of errant Knights, Queens, Lovers, Lords, Ladies, Giants, Dwarfs, Theeves, Cheaters, Witches, Fayries, Goblins, Friers, etc., . . . which some delight to hear, some to tell; all are well pleased with'; and he remarks shortly afterward, 'when three or four good companions meet, [they] tell old stories by the fire side, or in the Sun, as old folks usually do,' etc. Milton also, in his *L'Allegro*, 1645, gives a conspicuous station—'to the spicy nut-brown ale, With stories told of many a feat'; and adds: 'Thus done the tales, to bed they creep, By whispering winds soon lull'd to sleep.'

36. **sad Tale's best for Winter**] TYRWHITT: Hence, I suppose, the title of the play.—STEEVENS: This supposition may seem to be countenanced by our author's

*Mam.* There was a man.
*Her.* Nay, come ſit downe : then on.
*Mam.* Dwelt by a Church-yard: I will tell it ſoftly,
Yond Crickets ſhall not heare it.
*Her.* Come on then, and giu't me in mine eare.
*Leon.* Was hee met there? his Traine? *Camillo* with him?
*Lord.* Behind the tuft of Pines I met them, neuer
Saw I men ſcowre ſo on their way : I eyed them
Euen to their Ships.
*Leo.* How bleſt am I
In my iuſt Cenſure? in my true Opinion?

41. *man.*] *man*— Rowe ii et seq.
44. *Yond*] *Yon'* Cap. *Yon* Var. '78. *Yond'* Coll. Ktly.
*Crickets*] *Crickits* $F_4$.
45. *Come...eare.*] Two lines, ending *then,...eare.* Cap. et seq.
*giu't*] *give it* Han.
*eare.*] *eare.* Enter L. Ff.
46. Scene ii. Pope+.
Enter Leontes, Antigonus, and Lords. Rowe, et seq. (subs.).
46, 47. One line, Rowe et seq.
48. Lord.] 1 L. Cap.
49. *eyed*] Ff, Cam. Wh. ii. *ey'd* Rowe et cet.
50. *Euen to*] *On even to* Han. *Even unto* Anon. ap. Cam.
51. *bleſt*] *blessed then* Steev. conj.
52. *Cenſure?... Opinion?*] *censure!... opinion!* Pope+, Var. Knt, Coll. *censure,...opinion!* Dyce, Cam.

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98th Sonnet: 'Yet not the lays of birds nor the sweet smell Of flowers . . . Could make me any summer's story tell.' And yet I cannot help regarding the words—*for winter* (which spoil the measure) as a play-house interpolation. All children delight in telling dismal stories; but why should a dismal story be *best for Winter?*—MALONE: As better suited to the gloominess of the season.—HALLIWELL: As the correctness of the text has been questioned, the following may deserve quotation. It is extracted from the Dedicatory Epistle prefixed to the old tragedy of *Tancred and Gismund*,—'And now that weary winter is come upon us, which bringeth with him drooping days and tedious nights, if it be true that the motions of our minds follow the temperature of the air wherein we live, then I think the perusing of some mournful matter tending to the view of a notable example, will refresh your wits in a gloomy day, and ease your weariness of the lowering night.'—The COWDEN-CLARKES: This first portion of the play,—full of chilling suspicion, bitter injustice, and cold-blooded cruelty,—harmonises finely with the name of *The Winter's Tale;* while the warmth of youthful beauty, the glow of young love, the return of confidence, the restoration to faith and truth, the revival from death to life, in the latter portion of the play, poetically consist with the ripeness of summer and rich colouring of the season then made its existing time.

44. **Crickets**] DYER (p. 252): The cricket's supposed keen sense of hearing is referred to here. [Rather, Mamillius refers to 'yond' Ladies in waiting, with their tittering, and chirping laughter. This maturity of observation in the little boy

Alack, for leſſer knowledge, how accurs'd,
In being ſo bleſt? There may be in the Cup
A Spider ſteep'd, and one may drinke; depart,
And yet partake no venome: (for his knowledge
Is not infected) but if one preſent
Th'abhor'd Ingredient to his eye, make knowne
How he hath drunke, he cracks his gorge, his ſides
With violent Hefts: I haue drunke, and ſeene the Spider.
*Camillo* was his helpe in this, his Pandar:
There is a Plot againſt my Life, my Crowne;

53. *knowledge,*] *knowledge!* Han. *knowledge*— Johns.

54–60. Marked as mnemonic lines, Warb.

55. *drinke; depart*] *drink, depart,* Han. *drink a part* Coll. (MS). *drain it deep* Jervis. *drink, repeat it* Cartwright.

59, 60. *drunke*] *drank* Steev. Var. '03, '13, '21.

61. *Pandar*] *Pander* Ff, Rowe, Theob. Han. Warb. Johns. Cap. (corrected in Errata).

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throughout this scene has its purpose. The heart of a less precocious child would not have been broken by the ill-treatment of his mother.—Ed.]

52. **Censure**] That is, opinion, judgement; not, as now, implying reprehension. Deighton thinks that this sentence is uttered ironically. On the contrary, it is, I think, an expression of genuine sincerity.—Ed.

53. **lesser knowledge**] Johnson: That is, 'O that my knowledge were less!'

55. **Spider**] Sir Francis Bacon in the speech (Amos's *Great Oyer of Poisoning*, p. 350) which he had prepared for delivery if the Countess of Somerset had pleaded 'Not Guilty' on the trial for Overbury's murder, speaks 'of a volley of poisons; arsenic for salt, *great spiders* and cantharides for pig-sauce, or partridge sauce, because they resembled pepper.'—Ed.—Staunton: It was a prevalent belief anciently that spiders were venomous, and that a person might be poisoned by drinking any liquid in which one was infused. From the context it would appear, however, that to render the draught fatal, the victim ought to see the spider. So in Middleton's *No Wit like a Woman's*, II, i: 'Even when my lip touch'd the contracting cup, Even then to see the spider.'

55. **drinke; depart**] Collier (ed. ii): We are strongly tempted to substitute the reading of the MS: 'one may drink *a part*,' for why after drinking was the drinker necessarily to 'depart?' It was easy to mishear *a part*, and to write it or print it 'depart.' *A part* can mean nothing but a portion of the contents of the cup.—Staunton: What Shakespeare wrote, we are persuaded, was: one may drink *deep o't.*'—Dyce (ed. ii) pronounces the present text 'a very doubtful reading'; but I can see neither a doubt nor a difficulty. The words mean 'if one may drink, and then go his way.'—Ed.

60. **Hefts**] Steevens: That is, *heavings*, what is *heaved* up.—Collier: Not 'the things which are heaved up,' but the act of heaving. In II, iii, 44, we have 'needless heavings,' and not 'hefts.'

All's true that is miſtruſted: that falſe Villaine,
Whom I employ'd, was pre-employ'd by him:
He ha's diſcouer'd my Deſigne, and I
Remaine a pinch'd Thing; yea, a very Trick
For them to play at will: how came the Poſternes
So eaſily open?

*Lord.* By his great authority,
Which often hath no leſſe preuail'd, then ſo,
On your command.

*Leo.* I know't too well.

63. *is*] *was* or *I* Lettsom (ap. Dyce). *was* Ktly. *I* Huds.
64. *pre-employ'd*] *pree employ'd* $F_4$.
65. *ha's*] *hath* Rowe+, Rann, Mal.
68. *open*] *open'd* Cap. (corrected in Errata).
70, 71. *often...On*] *hath prevailed oftentimes no less Than so on* Han.
70. *hath*] *have* $F_4$, Rowe i.
*ſo,*] *ſo* $F_3F_4$, Rowe+, Cam. Wh. ii.
72. *know't*] *know* Johns.
*too well.*] *too well, too well.* Anon. ap. Cam.

65. **diſcouer'd**] That is, revealed. See *diſcouerie*, I, ii, 510.

66. **pinch'd Thing**] HEATH (p. 208): That is, a mere child's baby, a thing pinched out of clouts, a puppet ['trick'] for them to move and actuate as they please. —STEEVENS: This sense may be supported by *The City Match* [II, v]: '*Quartfield.* Is not the folding of your napkins brought Into the bill? *Roseclap.* Pinch'd napkins, captain, and laid Like fishes, fowls, or faces.' Again by a passage in *All's Well*, IV, iii, 140: 'If ye pinch me like a pasty I can say no more,' *i. e.* the crust round the lid of it, which was anciently moulded by the fingers into fantastic shapes. [Steevens gives several other examples, not at all applicable to the present phrase, to show that *to pinch* had 'anciently a more dignified meaning than at present.']—MASON (p. 127): 'Pinched' here means *ſhrunk*, or *contracted*; thus we say, 'pinched with cold.'—KNIGHT considers Heath's interpretation as 'forced; although "pinch'd" may convey the meaning of one made petty and contemptible.'—COLLIER, on the other hand, approves and holds it to be 'probably the correct interpretation,' adding that 'puppets are moved and played by pinching them between the finger and thumb.'—DYCE (*Gloss.*) quotes Heath and adds 'Perhaps so.'—STAUNTON: That is, a *reſtrained, nipped, confined* thing. [Without denying Heath's interpretation, it is *possible*, from the connection of thought to suppose the meaning of Leontes to be that after the shape, the proportions, of his design have been ruined by 'discovery,' as a bladder when it is pricked, he is reduced merely to a pinched and shrivelled thing,—then the association of ideas suggests a trick, a puppet, a toy.—ED.]

71. **command**] WALKER (*Vers.* 127): *Commandement*, I suspect, *poscente metro*. So it was pronounced as late, apparently, as 1672. Wallis, the grammarian, lived 1616–1703; the first edition of his Grammar was published in 1653; the third, with additions, in 1672; from which latter I quote, p. 52, *ad fin.*'—non dubito fuisse quondam pronuntiatam [the *e* in *miles, finely, advancement*, etc.] non minus quam in voce *commandement*, mandatum, ubi adhuc pronunciari solet.' A writer in *The Saturday Magazine*, Aug. 17, 1844, 'On the Language of Uneducated People,' No. 1, says that many cockneys still pronounce it thus.

Giue me the Boy, I am glad you did not nurſe him :
Though he do's beare ſome ſignes of me, yet you
Haue too much blood in him.
*Her.* What is this? Sport?
*Leo.* Beare the Boy hence, he ſhall not come about her,
Away with him, and let her ſport her ſelfe
With that shee's big-with, for 'tis *Polixenes*
Ha's made thee ſwell thus.
*Her.* But Il'd ſay he had not ;
And Ile be ſworne you would beleeue my ſaying,
How e're you leane to th'Nay-ward.
*Leo.* You (my Lords)
Looke on her, marke her well : be but about
To ſay ſhe is a goodly Lady, and
The iuſtice of your hearts will thereto adde
'Tis pitty ſhee's not honeſt : Honorable ;
Prayſe her but for this her without-dore-Forme,
(Which on my faith deſerues high ſpeech) and ſtraight
The Shrug, the Hum, or Ha, (theſe Petty-brands
That Calumnie doth vſe; Oh, I am out,

73. *I am*] *I'm* Pope+, Dyce ii, iii, Huds.
76. *this? Sport?*] *this, sport?* Theob.+.
78. [some bear off Mamillius. Cap.
79. *big-with*] *big with* $F_3F_4$.
81. *But Il'd*] *But I'ld* $F_4$. *I'd but* Han.
81. *had*] *has* Ktly conj.
86. *ſhe*] $F_2$.
88. *honeſt: honorable*] *honest, honourable* Theob.+. *honest-honorable* Walker, Dyce ii, iii.
89. *without-dore-Forme*] *without-door form* Rowe.

78, 79, 80. **her . . . her selfe . . . shee's . . . thee**] MALONE (Note on *Cym.* III, iii, 104, 105) considers this change in pronouns an 'inaccuracy.' It is the punctuation which is at fault. There should be a full stop after 'big-with.' Then it will be manifest that the preceding lines are addressed by Leontes to his attendants. Pope changed the comma to a colon; and all subsequent editors have this or a semicolon.—ED.

81. **But Il'd say**] That is, 'Only I would say,' or, perhaps, 'I need but say.'

88. **honest: Honorable;**] WALKER (*Crit.* i, 22): Write *honest-honorable*; *i. e.* (if I mistake not) not merely *honourable*, by reason of her birth, dignity, and grace of person and mind,—but likewise *honest*, *i. e.* virtuous;—honourable with honesty. Compare *Hen. VIII:* I, i,—'As I belong to worship, and affect In honour honesty'; and *Oth.* V, ii, 306,—'But why should honour outlive honesty?' [Perhaps.—ED.]

89. **without-dore-Forme**] WALKER (*Crit.* iii, 97): Compare *Cym.* I, vi, 15:—'All of her, that is out of door, most rich!'

92. **I am out**] Compare *Cor.* V, iii, 41:—'Like a dull actor now, I have forgot my part and I am out.'

That Mercy do's, for Calumnie will feare
Vertue it ſelfe) theſe Shrugs, theſe Hum's, and Ha's,
When you haue ſaid ſhee's goodly, come betweene,
Ere you can ſay ſhee's honest : But be't knowne
(From him that ha's moſt cauſe to grieue it ſhould be)
Shee's an Adultreſſe.

*Her.* Should a Villaine ſay ſo,
(The moſt repleniſh'd Villaine in the World)
He were as much more Villaine : you (my Lord)
Doe but miſtake.

*Leo.* You haue miſtooke (my Lady)
*Polixenes* for *Leontes* : O thou Thing,
(Which Ile not call a Creature of thy place,
Leaſt Barbariſme (making me the precedent)
Should a like Language vſe to all degrees,
And mannerly diſtinguiſhment leaue out,
Betwixt the Prince and Begger:) I haue ſaid
Shee's an Adultreſſe, I haue ſaid with whom :
More ; ſhee's a Traytor, and *Camillo* is
A Federarie with her, and one that knowes

93. *do's*] *doth* Han.
*ſeare*] *fear* Rowe ii.
94. *ſelfe*) *theſe*] *self.*) *These* Theob.+.
96. *be't*] *be it* Var. '73, Rann, Mal. *it be* Steev. ('corrected in MS.' ap. Cam.).
98. *Adultreſſe*] *adult'ress* Han. Coll. i, iii, Wh. i. *Adulteress* Glo. Cam. Wh. ii, Dtn.
106. *Leaſt*] *Lest* Rowe.
109. *Begger*] $F_2$.
112. *Federarie*] *Federary* Rowe i. *Federaty* Rowe ii. *feodary* Coll. ii, iii (MS). *fedary* Dyce ii, iii, Huds. *federate* Ktly conj.
*and one*] *one* Han. *ay, and one* Walker (*Crit.* iii, 98).
112, 113. *knowes What*] *knows her To be what* Ktly. *knows Of her what* Id. conj. (*Exp.* 384 c).

98. **Adultresse**] LADY MARTIN (p. 351) : In a kind of stupor Hermione listens to these vituperations, until Leontes brands her, to the wonder-stricken circle of his lords, as an 'adultress.' Upon this the indignant denial leaps to her lips. [But at the word 'villain'] she checks herself. The name 'villain' must not be coupled with his,—her husband, and a king,—and with a voice softened, but resolute, she adds, 'You, my lord, do but mistake.'

105. **Creature . . . place**] DEIGHTON : That is, one occupying your lofty position.

111–115. **and Camillo . . . those**] WALKER (*Crit.* iii, 98) amends and arranges these lines thus :—'and Camillo is | A federary with her; *ay*, and one | That knows what she should shame to know herself, | But with her most vile principal, that *she* | *Is* a bed-swerver, *e'en* as bad as those,' etc. '*ay*, having been written, as usual, I, and therefore more easily overlooked.'

112. **Federarie**] STEEVENS : A 'federary' (perhaps a word of our author's coin-

What ſhe ſhould ſhame to know her ſelfe,
But with her moſt vild Principall : that ſhee's
A Bed-ſwaruer, euen as bad as thoſe
That Vulgars giue bold'ſt Titles ; I, and priuy
To this their late eſcape.
*Her.* No (by my life)
Priuy to none of this : how will this grieue you,
When you ſhall come to clearer knowledge, that
You thus haue publiſh'd me ? Gentle my Lord,
You ſcarce can right me throughly, then, to ſay

113. *ſhame*] *be asham'd* Han. *her ſelfe,*] *herself with none* Anon. ap. Cam.
114. *But...Principall*] Om. Cap. (closing l. 113 with *that she's*).
115. *Bed-ſwaruer*] *Bed ſwarver* $F_2$, Rowe i. *Bed-swerver* Rowe ii.
116. *That Vulgars*] *That vulgar* $F_4$, Rowe, Pope. *The vulgar* Han. *bold'ſt*] *bold* Steev. *boldest* Ktly. *I,*] *ay,* Rowe.
122. *throughly, then,*] $F_2F_3$. *throughly, then* $F_4$. *throughly than* Rowe i. *throughly then* Cam. Wh. ii. *throughly then,* Rowe ii et cet.

age) is a *confederate*, an *accomplice*.—MALONE: We should certainly read—a *feodary* with her. There is no such word as 'federary.'—COLLIER (ed. ii): A clear misprint for *feodary*, the word in the MS. Steevens calls it 'a word of our author's coinage,' but it was certainly a word of the old printers' manufacture; for that Shakespeare used the right word there is abundant evidence, since it occurs in the sense of confederate in *Meas. for Meas.* II, iv, 122, and in *Cym.* III, ii, 21.—DYCE (*Gloss.*): '*Fedary* and *federary* in Shakespeare are the same word differently written (having no connection whatever with *feud* or *feudatory*), and signify a colleague, associate, or confederate.' —Richardson's *Dict.* in v.: But Richardson ought to have said that the term 'federary,' which the Folio gives in only one passage, is undoubtedly an error of the scribe or printer.—DEIGHTON: *Fedary* throws the emphasis too strongly on *her*. In *Hen. V:* V. ii, 77, we have 'a *cursorary* eye' for 'a *cursory* eye,' and there, as here, the reduplicated syllable is necessary for the metre. Shakespeare also uses contracted forms of words, *e. g. ignomy* for *ignominy*, though this form is not peculiar to him. In Middleton, *The Spanish Gypsy* [I, v], we have 'temption' for 'temptation. [Dyce is, I fear, somewhat too dogmatic in his assertion that 'federary' is an error. The rhythm of the line, as Deighton says, is smoother with 'federary' than with *fedary*. Walker rearranges these lines, as we have just seen, and finds no offence in 'federary.'—ED.]

114. **But . . . Principall**] CAPELL (p. 167): [These words] being in the editor's apprehension, a disgrace to the passage, to metre hurtful, and no just sentiment, he is bold to dismiss them, assuring himself of pardon from all who weigh them considerrately. [Which means that he omits them.—ED.]

116. **That**] For 'that' in the sense of *to whom*, see ABBOTT, § 201.

116. **Vulgars**] WALKER (*Crit.* iii, 98): Compare Marmion, *The Antiquary*, IV, i:—'the budding rose is set by; But stale, and fully blown, is left for vulgars To rub their sweaty fingers on.' Chapman and Shirley, *Chabot*, I, ii:—'Love him, good vulgars, and abhor me still.' [See also, if necessary, ABBOTT, § 433.]

You did miſtake.
*Leo.* No : if I miſtake
In thoſe Foundations which I build vpon,
The Centre is not bigge enough to beare
A Schoole-Boyes Top. Away with her, to Priſon :
He who ſhall ſpeake for her, is a farre-off guiltie,
But that he ſpeakes.
*Her.* There's ſome ill Planet raignes :

124. *No :*] *No*, Rowe. *No, no ;* Steev. Var. Sing. Dyce ii, iii, Ktly, Huds. *No !* Sta.

*I miſtake*] *I mistake.* Theob. i. *I do mistake* Han. Cap.

125. *thoſe*] *these* Pope ii, Theob. Warb. Johns. Var. '73.

127. *her, to*] Ff, Rowe, Cam. *her ! to* Wh. ii. *her to* Pope et cet.

128. *her, is*] *her's* Walker (*Crit.* iii, 98), Dyce ii, iii, Huds.

128. *a farre-off*] $F_2$. *afar-off* $F_3$, Cap. *far off* Pope, Han. Warb. Johns. Var. '73. *far of* Theob. *afar off* $F_4$ et cet.

129. *But*] *In* Han. *By* Daniel ap. Cam.

130. *There's*] *Thsre's* $F_2$. *There is* Rowe ii.

*raignes*] *reigns* $F_4$.

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122. **to say**] ABBOTT (§ 356): That is, by saying. [For other examples in this play of the gerundive use of the infinitive, see II, ii, 68; III, iii, 125, and V, i, 24.]

124. **No :**] COLLIER (ed. ii): Steevens printed 'No, no.' There is no re-duplication of the negative in the old copies, nor in the MS. Single 'No' is more emphatic. —DYCE (ed. ii): 'Collier's random assertion [that 'single "no" is more emphatic'] is the reverse of the truth. Earlier in the present play [I, ii, 347] we have "No, no, my lord"; and in *Rom. & Jul.* IV, iii, "No, no;—this shall forbid it." Hermione, it is true, uses "single *No*," but that not being sufficiently emphatic, she strengthens it with an oath.'—W. N. LETTSOM.

126. **Centre**] JOHNSON: That is, if the proofs which I can offer will not support the opinion I have formed, no foundation can be trusted.—STEEVENS: Compare, Milton, *Comus*, 597: '—if this fail, The pillar'd firmament is rottenness, And earth's base built on stubble.'

128, 129. **farre-off . . . speakes**] THEOBALD: Leontes would say: 'I shall hold the person *in a great measure* guilty, who shall dare to intercede for her. And this, I believe, Shakespeare ventured to express thus: 'is far *of* guilty,' etc., *i. e.* partakes far, deeply, of her guilt.—HEATH: That is, he will be considered by me as participating in her guilt, at least in a distant degree, though he doth but barely speak. Theobald's expression is certainly not English, nor is it the sentiment intended to be conveyed.—JOHNSON: That is, guilty in a remote degree.—MALONE: 'But that he speaks' means 'in merely speaking.'—DYCE (ed. iii): Here 'afar off guilty' is explained by 'guilty in a remote degree.'—But qy. 'He who shall speak for her is *so far* guilty,' etc.? ['Afar off' does not qualify 'guilty,' Leontes was hardly in the mood to apportion degrees of guilt. 'Afar off' refers, I think, to any one who intercedes for the Queen; such a one, *however far removed he may be*, is rendered 'guilty' merely by speaking. The passage in *Hen. V.*: I, ii, 239:—'Shall we sparingly show you far off The dauphin's meaning' which Malone quotes as parallel.

I muſt be patient, till the Heauens looke
With an aſpect more fauorable. Good my Lords,
I am not prone to weeping (as our Sex
Commonly are) the want of which vaine dew
Perchance ſhall dry your pitties : but I haue
That honorable Griefe lodg'd here, which burnes
Worſe then Teares drowne: 'beſeech you all (my Lords)
With thoughts ſo qualified, as your Charities
Shall beſt inſtruct you, meaſure me ; and ſo
The Kings will be perform'd.
*Leo.* Shall I be heard ?
*Her.* Who is't that goes with me? 'beſeech your Highnes
My Women may be with me, for you ſee
My plight requires it. Doe not weepe (good Fooles)
There is no cauſe: When you ſhall know your Miſtris
Ha's deſeru'd Priſon, then abound in Teares,
As I come out ; this Action I now goe on,

132. *an...fauorable*] *aspect of more favour* Han.
140. [to the Guard. Cap.
141. [seeing them delay. Cap.
142. *'beſeech*] $F_2F_3$. *beſeech* $F_4$.
144. [to her Ladies. Johns.
146. *Teares,*] *tears* Dyce, Wh. Sta. Cam.

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wherein he has been followed by several editors, has not the same meaning. The French ambassadors ask whether or not they shall merely hint at the dauphin's meaning, instead of uttering his insult explicitly, in round terms.—ED.]

132. **aspect**] MURRAY (*New Eng. Dict.*): Accented on the latter syllable by Shakespeare, Milton, Swift, and occasionally by modern poets, but accented on the former already in Tourneur, 1609. In Astrology, it is the relative positions of the heavenly bodies as they appear to an observer on the earth's surface at a given time. (Properly, *aspect* is the way in which the planets, from their relative positions, look upon each other, but, popularly, the meaning is transferred to their joint look upon the earth.)

141. **Shall I be heard**] In line 127 Leontes had commanded, 'Away with her, to Prison!' Petrified by astonishment, none of his courtiers had obeyed the command. He now asks in his fury, 'Shall I be heard,' *i. e.* obeyed? When Lear disinherits Cordelia (I, i, 128) and cries 'Call France!' the circle of courtiers stand as though spell-bound, as they do here about Leontes, until Lear shouts 'Who stirs?' —ED.

144. **Fooles**] It is well to note the instances where 'fool' is used as a term of affection. We need them all,—to reconcile us to its application to Cordelia by the dying Lear, instead of applying it, as I wish it could be applied, to the faithful Fool. —ED.

147. **Action**] JOHNSON: This word is here taken in the lawyer's sense, for *indictment, charge*, or *accusation*. [Misled by this note, SCHMIDT defines 'action'

Is for my better grace. Adieu (my Lord*)*
I neuer wiſhed to ſee you ſorry, now
I truſt I ſhall : my Women come, you haue leaue.
*Leo.* Goe, doe our bidding : hence.
*Lord.* Beſeech your Highneſſe call the Queene againe.
*Antig.* Be certaine what you do(Sir)leaſt your Iuſtice
Proue violence, in the which three great ones ſuffer,
Your Selfe, your Queene, your Sonne.
*Lord.* For her (my Lord)
I dare my life lay downe, and will do't (Sir)
Pleaſe you t'accept it, that the Queene is ſpotleſſe
I'th' eyes of Heauen, and to you (I meane
In this, which you accuſe her.*)*
*Antig.* If it proue
Shee's otherwiſe, Ile keepe my Stables where
I lodge my Wife, Ile goe in couples with her:

149. */orry,*] *sorry ;* Rowe et seq.
150. *you haue*] *you've* Pope+.
151. [Ex. Qu., guarded; and Ladies. Theob.
152, etc. Lord.] 1. L. Cap.
153. *leaſt*] *left* $F_3F_4$.
158. *t'accept*] *to accept* Cap. Var. Rann, Mal. Steev. Var. Dyce i, Sta. Kly, Cam.
159. *meane*] *mean.* $F_4$.
162. *my Stables*] *my Stable* $F_4$, Rowe i, Johns. Var. '73, '78, '85, Rann, Huds. *me shackles* Bulloch. *my stabler* or *my stablers* Cam. conj. (withdrawn). *constables* Kinnear.

here by *lawsuit /*]—M. MASON (p. 127): We cannot say that a person *goes on* an indictment, charge, or accusation. Hermione means only 'What I am now about to do.'—STEEVENS: Mason's supposition may be countenanced by the following in *Much Ado*, I, i, 299: 'When you went onward in this ended *action*.' [An example of the need of a vigilant eye in regarding Steevens's quotations. The 'action' referred to by Claudio is the *military* action from which Don Pedro has just returned, and, of course, has no parallelism whatever with Hermione's action. It is not clear that Johnson is not more nearly right than Mason. The interpretation of Mason implies that Hermione goes voluntarily, whereas no one goes to prison of his own free will. The word 'prison' suggested 'action'; but there is not thereby involved the whole process of an indictment, trial, and conviction, but merely enough to suggest a *charge* or *an accusation*.—ED.]

154. **the which**] See ABBOTT, § 270, or 'the whom,' IV, iv, 595.

160. **In this, which**] For other examples of relative sentences where the preposition is not repeated, *e. g.* 'In this (*in* or *of*) which,' etc., see ABBOTT, § 394.

162, 163. **Stables . . . couples**] HANMER reads *stable-stand* in his text, with the following note: '*Stable-stand* (*stabilis statio* as Spelman interprets it) is a term of the Forest-Laws, and signifies a place where a deer-stealer fixes his stand under some convenient cover, and keeps watch for the purpose of killing deer as they pass by. From the place it came to be applied to the person, and any man taken in a forest in

[162, 163. Ile keepe my Stables . . . couples]

that situation was presumed to be an offender and had the name of a *Stable-stand*.' [Hanmer does not venture on the applicability of his amendment to the present passage, nor why Antigonus should speak of *his* stable-stand, seeing that to have a stable-stand at all was an unlawful act. Yet Capell pronounced the emendation 'excellent' and adopted it, as did Warburton also.]—MALONE: If Hermione prove unfaithful, I'll never trust my wife out of my sight; I'll always go *in couples* with her; and in that respect my house shall resemble a stable where dogs are kept in pairs. Though a *kennel* is a place where a *pack* of hounds is kept, every one, I suppose, as well as our author, has occasionally seen dogs tied up in couples under the manger of a stable. . . . 'Stables' or 'stable,' however, may mean *station*, *stabilis statio*, and two distinct propositions may be intended. I'll keep my station in the same place where my wife is lodged; I'll run everywhere with her, like dogs that are coupled together.—COLLIER (ed. i): The meaning is not very clear, unless we take 'stable' in its etymological sense from *stabulum*, a standing-place, abode, or habitation. In that case, Antigonus only says he will take care never to allow his wife to dwell in any place where he is not. The Rev. Mr Barry recommended this interpretation to me; but if so, we ought to read 'stables' in the singular.—DYCE (*Remarks*, p. 80): A more wretched 'interpretation' than Mr Barry's could hardly be imagined. Perhaps Antigonus means,—If Hermione prove unchaste, I shall then have no doubt that my wife is inclined to play the wanton, and therefore I will allow her no more liberty than I allow my horses, or my hounds.—COLLIER in his second edition adopted the reading of his MS: 'I'll keep *me stable*,' etc. with this note: Antigonus means merely that he will take care to keep himself constantly near his wife, in order that she may not offend in the way unjustly charged against Hermione. —R. G. WHITE (ed. i): The meaning of this passage seems so plainly 'I will degrade my wife's chamber into a stable or dog kennel,' that had there not been much, quite from the purpose, written about it, it would require no special notice. The idea of horses and dogs being once suggested by the word 'stable,' the speaker goes on to utter another thought connected with it: 'I'll go in couples,' etc.—R. G. WHITE (ed. ii): Incomprehensible, but not corrupt. All efforts at explanation have been absurd or over-subtle. Possibly there is an obscure allusion to 'They were fed as horses in the morning; every one neighed after his neighbor's wife.' —*Jer.* v, 8. 'Keep' possibly is equivalent *to guard, shut up*,—a use of the word not infrequent.—HALLIWELL: Antigonus probably intends to say that, if Hermione is false, he has then no faith in his own wife, and will keep her in her chamber with the same strictness that he does a horse in his stables, he will make a stable of his bed-chamber, tie his wife to the manger or rack. The allusion afterwards to going in couples does not necessarily refer to the same idea, but may be spoken either with a generic meaning, or with a distinct allusion to hounds going in couples.—STAUNTON: A prodigious amount of nonsense has been written on this unfortunate passage, but not a single editor or critic has shown the faintest perception of what it means. The accepted explanation, that Antigonus declares he will have his stables in the same place with his wife; or, as some writers express it, he will 'make his stable or dog-kennel of his wife's chamber'! sets gravity completely at defiance. What he means,—and the excessive grossness of the idea can hardly be excused,—is, unquestionably, that if Hermione be proved incontinent he should believe every woman unchaste; his own wife as licentious as Semiramis

[162, 163. Ile keepe my Stables . . . couples]

('Equum adamatum a Semiramide,' etc.—Pliny, *Nat. Hist.* viii, 42), and where he lodged her he would 'keep,' that is, *guard*, or *fasten* the entry of his stables. This sense of the word 'keep' is so common, even in Shakespeare, that it is amazing no one should have seen its application here. See *Com. Err.* II, ii, 208; *Hen. VIII.* V, iv, 30; *Ham.* IV, v, 115; *Oth.* V, ii, 365. [This interpretation of 'keep' antedates R. G. White's second ed. DYCE (*Gloss.*) quotes the foregoing note of Staunton and adds: 'As to the words "keep my stables," compare also the following passage in Greene's *James the Fourth*:—"A young stripling . . . that can wait in a gentleman's chamber when his master is a mile off, *keep his stable* when 'tis empty; and his purse when 'tis full," etc.'—*Works*, p. 193, ed. Dyce, 1861.—It is not clear why Dyce should have quoted this phrase from Greene. It occurs in the 'bill' wherein Slipper sets forth his own qualities as a servant, and is a specimen of heavy wit (but the lightest whereof Greene is capable), and consists of a series of anticlimaxes, such as 'a *young* stripling of the age of *thirty* years,' who can '*work* with the *sickest*,' '*keep* his stable when it is *empty*,' and winds up with the assertion that he 'hath many qualities *worse* than all these.' In fact, as far as I can see, the only parallelism to the present passage lies in a phrase of three words, repeated.—ED.]—B. NICHOLSON (*N. & Qu.* 1871, IV, viii, 41): Antigonus, it is to be presumed, like other noblemen, had some at least of his horses on his estates. Recurring to them, as he afterwards does to his hounds, he exclaims,—'As my stallions and mares are looked after, kept apart, and under ward, so shall my wife be kept,' . . . 'if the Queen be false, then are women mere animals, and holding my wife as a bestial, I will lodge and keep my brood mares with her, and her as them.' The transposition of his phrases may be intended to express the first and mingled outrush of his vehemence, but is also an attempt to express more strongly that his cattle would be held by him equal to his wife. 'Keep,' also by aptness of phrase, is used in both its senses,—of lodge, and of shut or fasten. [In *Shakespeariana* (Feb. 1884, p. 124) Dr NICHOLSON returned to this passage and expressed the belief that the key to it is to be found in a dictum of Aristotle that horses and mares are the most amorous of animals.—Cf. *Bartholome*, xviii, c. 39.]—INGLEBY (*Sh. Hermeneutics*, p. 77) says he intends to 'settle the matter for good and all,' but throws no new light on it, beyond his assertion that 'the phrase to *keep one's stables* was a familiar phrase in Shakespeare's time; and meant to keep personal watch over one's wife's or one's mistress's chastity.' When a phrase is a 'familiar' one, we certainly have a right to expect an abundance of examples. Ingleby gives only one, and this one fails to bear out his definition. It is from Chapman's *All Fools*, IV, ii:—'your wife that keeps the stable of your honour.' He also quotes from Dyce's *Glossary* the words, given above, from Greene's *James the Fourth*, and says Dyce did not understand them. It is remarkable that this 'familiar' phrase escaped Gifford, Collier, Dyce, and Staunton.—PERRING (*Hard Knots*, etc. p. 178) has a note on this passage, but as he says he sees no difficulty, he cannot be expected to solve any, nor does he.

[In obscure passages like the present, an explanation, in order to be accepted, must carry instant conviction. It is needless to remark that of none of the explanations here recorded can this be affirmed. A comfort, however, remains to us, that, whatever the precise meaning, enough can be surmised of its unsavory drift to render us quite indifferent were the whole speech, creditable as it is to the head and heart of Antigonus, wholly expunged. There is, let me add, one suggestion which has not

Then when I feele, and ſee her, no farther truſt her:
For euery ynch of Woman in the World,
I, euery dram of Womans fleſh is falſe,
If ſhe be.
*Leo.* Hold your peaces.
*Lord.* Good my Lord.
*Antig.* It is for you we ſpeake, not for our ſelues:
You are abus'd, and by ſome putter on,
That will be damn'd for't: would I knew the Villaine,
I would Land-damne him: be ſhe honor-flaw'd,

164. *Then*] Ff, Rowe, Pope i, Mal. Var. *Than* Pope ii et cet.
*farther*] Cap. Mal. Wh. Sta. Cam. *further* Ff et cet.
166. *I,*] *I* $F_4$. *Ay*, Rowe.
169. *Lord.*] Ff, Rowe, Pope. *lord!* Han. *lord,*— Theob. et cet.
171. *abus'd, and by*] *abus'd, by* Ff. *abused by* Rowe, Pope, Han.
173. *Land-damne*] $F_2F_3$. *land-damm* Theob. ii, Han. Warb. *land-dam* Johns. *lant-dam* Huds. *land-drum* Bulloch. *lent-damn* Nicholson (Withdrawn, N. & Qu. 3, xi, 435). *Land-damn* $F_4$ et cet.

been urged, which can only claim for itself that it is not more absurd than its fellows. It is, that stables were used not only for horses but also for horned cattle. Where Paulina lodged, were she unchaste, would be a fitting stable for her husband. Further elaboration can be safely left to the reader, who, after wading through this long note, may well sigh: 'an ounce of civet, good apothecary.'—ED.]

164. Then] MALONE: Modern editors read, *Than;* certainly not without ground, for *than* was formerly spelt 'then'; but here, I believe, the latter word was intended. —KNIGHT: We think the sentence is comparative: I will trust her no farther *than* I see her. [Unquestionably.—ED.]

171. putter on] STAUNTON: This appears to have been a term of reproach, implying an instigator, or plotter. It occurs again in *Hen. VIII:* I, ii, 24. [In SCHMIDT will be found many examples where *to put on* means to instigate.]

173. I would Land-damne him] HANMER: Probably this means the *taking away a man's life.* For *Land* or *Lant* is an old word for the secretion of the kidneys, and to stop the common passages and functions of Nature is *to kill.*—CAPELL (*Gloss.*): Rectius—*land-damm,* to pit, or bury; damm or stop up with Land, *i. e.* Earth.—JOHNSON: 'Land-damn' is probably one of those words which caprice brought into fashion, and which, after a short time, reason and grammar drove irrecoverably away. It, perhaps, meant no more than I will *rid the country* of him, *condemn* him to quit the *land.*—HEATH (p. 209): I profess my utter ignorance of the meaning, unless the poet possibly might have written: 'I would *half-damn* him,' *i. e.* I would give him his portion for this world.—RANN: Bury him alive, stop him up with earth. [Rann has received the credit, which belongs to Capell, of having first suggested this meaning of 'land-damn.' Accordingly, R. G. WHITE (ed. i) speaks of 'Rann's conjecture,' and says that it is 'not without reason, or the support which he neglected to give it. See *Tit. And.* V, iii, 179: "Set him breast-deep in earth and famish him," etc.' Staunton and Dyce refer to 'Rann's conjecture,' and both give White's quotation from *Tit. And.* (Dyce with credit to White.)]—MALONE: I am

[173. I would Land-damne him]

persuaded that this is a corruption, and that either the printer caught the word *damn* from the preceding line, or that the transcriber was deceived by similitude of sounds. I believe we should read—'land-*dam*'; *i. e.* kill him; bury him in earth. [See Capell's definition.—ED.]—STEEVENS: I think we might not unsafely read: 'I'd *laudanum* him,'—*i. e.* poison him with *laudanum*. So, in Jonson's *Silent Woman*: 'Have I no friend that will make her drunk, or give her a little laudanum, or opium?' The word is much more ancient than the time of Shakespeare. I owe this remark to Dr FARMER. [It is hard to believe that the 'Puck of Commentators' did not take a malicious pleasure in thus recording the solemn nonsense of his learned friend. Although he adopted the emendation, he knew well enough that it would not be associated with his name.—ED.]—KNIGHT: Farmer's conjecture is, we suppose, intended for a joke.—COLLIER (ed. i): 'Lamback' occurs in various writers and means *to beat*; but it can hardly have been mistaken by the printer, and it would not be forcible enough for Antigonus's state of mind. It occurs in the *unique* drama of *The rare Triumphs of Love and Fortune*, 1589:—'I would lamback the devil out of you, for all your geare.' [Act IV.] Again in Munday and Chettle's *Death of Robert Earl of Huntington*, 1601:—'And with this dagger lustily lambackt.' [V, i; Collier, in a note, suggests that 'lambackt' should be *lambeaked*, to cudgel; this word Hazlitt in his ed. of Dodsley adopts. COLLIER, in his Second Edition, tells us that his MS Corrector had erased 'Land-damme' and substituted *lamback*; wherefore Collier adopted *lamback* in his text; 'because there is little doubt that the compositor's eye caught the word 'damn'd exactly above in the preceding line,' and hence changed *lamback* to 'land-damme.' 'I would lamback him,' says Collier, 'means I would beat or belabour him, but how it came to mean that is doubtful.' In his Third Edition Collier returned to 'land-damn.']—DYCE (*Remarks*, p. 81): Farmer's conjecture is undoubtedly (excepting Mr Collier's) the worst which has been offered on this passage. That of Hanmer is at least in keeping with the grossness of the lines which follow. In the word 'land-damn' there appears to be an incurable corruption; but I may just notice that a similar compound occurs in the once-popular poem of Warner:—'Hence countrie Loutes *land-lurch* their Lords.'—*Albion's England*, p. 219, ed. 1596.—HALLIWELL: Unless there be a corruption in the text, this word can merely mean, either, to condemn to quit the land, to banish, or to curse throughout the land; the latter explanation better suiting the energetic denunciation obviously intended to be conveyed by the speaker. It is barely possible some corruption of the word may be preserved in one of the following rustic terms:—'*Landan, lantam, rantan* are used by some Glostershire people in the sense of scouring or correcting to some purpose, and also of rattling and rating severely, but no certain idea can be affixt to these cant phrases.'—*MS Glossary*, compiled about 1780.—WALKER (*Crit.* iii, 99): It seems possible that Shakespeare may have written *live-damn*. 'He is sure to be damned for his villainy sooner or later; and were it in my power I would damn him alive,—inflict the torments of hell on him, while yet living.'—*Liue-land*. *D* and *e* are often confounded at the end of words. At any rate *live-damn* may, perhaps, served as a makeshift, till the true reading be discovered. . . . It may be also observed that the hyphen may, perhaps, be a corruption; as is the case in many other passages of the Folio, where the printers, not knowing what to make of the word in the MS, substituted a conjectural one of a compound form.—CLARK and WRIGHT (*Cambridge Edition*): With the sense *to beat*, which Collier assigns to

I haue three daughters : the eldeſt is eleuen;
The ſecond, and the third, nine : and ſome fiue :
If this proue true, they'l pay for't. By mine Honor
Ile gell'd em all : fourteene they ſhall not ſee

175. *nine : and ſome fiue*] *nine : and ſonnes five* $F_2F_3$. *nine : and ſons five* $F_4$, Rowe, Pope. *nine, and some five* Theob. et seq.

177. *gell'd em*] $F_2$. *gel'd 'em* $F_3F_4$. *geld 'em* Rowe+, Var. '73, Sing. Dyce, Wh. Sta. Cam. Ktly. *geld them* Cap. et cet.

*lamback*, it seems an anticlimax after the threat in the line preceding.—KEIGHTLEY (*Exp.* 201) : There is also a vulgar term *lambaste*.—CARTWRIGHT : Read : 'I would *hang* him, *But* be she,' etc.—HUNTLEY (*Gloss. Cotswold Dialect*) : *Landam*. To abuse with rancour; Damn through the land.—THORNCLIFFE (*N. & Qu.* 1875, V, iii, 464) : Forty years ago an old custom was still in use in this district [Buxton]. When any slanderer was detected, or any parties discovered in adultery, it was usual to *lan-dan* them. This was done by the rustics traversing from house to house along the 'country-side' blowing trumpets and beating drums, or pans, and kettles. When an audience was assembled, the delinquents' names were proclaimed, and they were thus *land-damned*.—H. WEDGWOOD (*N. and Qu.* 1875, V, iv, 3) : Thorncliffe's explanation carries, to me at least, complete conviction. . . . It is hardly doubtful that *landan*, like *randan*, or *rantan*, is a mere representation of continued noise.—SCHMIDT (*Erläuterungen*, etc. p. 281) : The Folio reads : 'I would land—damn him.' Perhaps the dash should be after 'would,' and, in the MS, it read :—'Would I knew the villain, I would—Lord, damn him!' [Dr Schmidt repeated this in his *Lexicon!*—ED.]—INGLEBY (*Sh. Hermeneutics*, p. 155) : *Land-damning* might mean the 'drier death ashore' mentioned by Proteus in *Two Gent.* I, i.—PERRING (p. 180) cites *Cym.* I, ii, 15–26, and remarks :—'Land-damn him' in the light of this passage would contain a deal in a small compass,—the challenge Antigonus would have sent him; the duel which he would have fought with him; the resolution with which he would have held his own ground; the fiery vigour with which he would have forced him to give him some of *his* ground; the stunning blow which he would have dealt him till he had measured his length on the ground; and, having left him no ground to stand upon, whether he would damn him further and forbid his body interment, we need not pursue—the land-damning would have been thorough and complete. The illiterate multitude of Shakespeare's day (and we are no better off than they, so far as accurate knowledge of this word goes) would understand the meaning and significance of the *last*, if they could not of the first portion of this mysterious compound.—MACKAY (*Gloss.*) shows that in bucolic terms for scourging, the Gaelic tongue is superior to ours. [I am happy to agree with Perring; we can all grasp the meaning of the last half of 'Land-damne,' and I would add, that to understand half of Shakespeare's meaning in a difficult passage is something to be not a little proud of.—ED.]

175. second . . . fiue] Theobald restored the true punctuation to this line, with the note that 'the eldest was eleven years of age, the second, nine, and the third, some five'; justifying the use of 'some' by *Lear*, I, i, 20 :—'a son by order of law, some year elder than this'; and *Ib.* I, ii, 5 :—'I am some twelve or fourteen moonshines lag of a brother.'—MALONE : Shakespeare undoubtedly wrote 'some'; for were we, with $F_2$, to read '*sons* five,' then the second and third daughter would both be of the

To bring falſe generations : they are co-heyres,
And I had rather glib my ſelfe, then they
Should not produce faire iſſue.
*Leo.* Ceaſe, no more :
You ſmell this buſineſſe with a ſence as cold
As is a dead-mans noſe : but I do ſee't, and feel't,
As you feele doing thus : and ſee withall
The Inſtruments that feele.
*Antig.* If it be ſo,
We neede no graue to burie honeſty,
There's not a graine of it, the face to ſweeten
Of the whole dungy-earth.
*Leo.* What? lacke I credit ?
*Lord.* I had rather you did lacke then I (my Lord)
Vpon this ground : and more it would content me
To haue her Honor true, then your ſuſpition

179. *glib*] *lib* Grey. *unsib* Heath.
183. *dead-mans*] *dead man's* Rowe.
*but I do*] *I* Pope+, Var. '73, Steev.
184. *thus :*] *this*, Lettsom (ap. Dyce), Huds.
*thus :*] *thus ;* [Laying hold of his arm. Han. *thus*, [Striking him. Rann.
184, 185. *and...feele*] Erased by Coll. MS.
185. *that*] *I* Han. *that you* Huds. [Sinking his brows. Johns. (corrected to *Striking* in Append.).
189. *dungy-earth*] *dungy earth* Rowe.
191. Lord.] Antig. Theob. conj.
193. *her*] *your* Rowe ii, Pope, Han.
*then*] *than* $F_4$ et seq.
*ſuſpition*] Ff. *suspicion*, Coll. Dyce, Cam. Dtn. *suspicion ;* Rowe et cet.

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same age; which, as we are not told that they were twins, is not very reasonable to suppose. Besides, daughters are by the law of England 'co-heirs,' but sons never.

179. glib] To geld.

184, 185. As . . . feele] HEATH (p. 209): The instruments we employ in doing any thing do not feel, but are felt. . . . I propose:—'The instruments *of* that *you* feel. The king had said that he both saw and felt the wrong that had been done him, and he now adds, just as you feel the impression on your sense at the present moment, and not only feel it, but at the same time see, too, the instruments which are the cause or occasion of this your feeling; that is, in short, I see and feel my wrong with the same certainty, as you see and feel the present object of those senses. To preserve the metre, I read in the reply of Antigonus *If so.*—CAPELL: The king certainly makes free with some part of Antigonus' face (his 'nose,' probably), and 'feel' has a double sense in that speech; it's philosophical and proper one, first; and the second 'feel'—touch, a sense given it vulgarly; for it is of that speaker's fingers that the last 'feel' is predicated; see 'So sure as this beard's gray.'—II, iii, 196. [Dr Johnson said that if Capell had only come to him, he would have 'endowed his purposes with words.']—MALONE: I see and feel *my disgrace*, as you Antigonus,

Be blam'd for't how you might.
*Leo.* Why what neede we
Commune with you of this? but rather follow
Our forcefull inſtigation? Our prerogatiue
Cals not your Counſailes, but our naturall goodneſſe
Imparts this: which, if you, or ſtupified,
Or ſeeming ſo, in skill, cannot, or will not
Relliſh a truth, like vs: informe your ſelues,
We neede no more of your aduice: the matter,
The loſſe, the gaine, the ord'ring on't,
Is all properly ours.
*Antig.* And I wiſh (my Liege)
You had onely in your ſilent iudgement tride it,

196. *of*] *for* Ff, Rowe, Pope, Han.
*this?*] *this*, Coll. Dyce, Sta. Cam. Huds. Rlfe, Wh. ii, Dtn.
*but*] *not* Han.
198. *Counſailes*] *Counſels* $F_3F_4$.
199, 200. *or...skill*] In parenthesis, Theob. et seq.
201. *Relliſh a*] *Relish as* Cap. Var. Rann, Steev. Var. Sing. Ktly.
203, 204. *The...Is all*] One line, Theob. et seq.
204. *Is all properly*] *Is properly all* Pope. *are all Properly* Han.
*ours.*] $F_2$.

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*now* feel *me*, *on my* doing thus *to you*, and *as you now* see the instruments that feel, *i. e.* my fingers. Leontes must here be supposed to lay hold of either the beard or arm, or some other part, of Antigonus.—HENLEY suggests that perhaps Leontes makes the sign on his forehead to which Staunton refers at I, ii, 255.

196. **but rather follow**] ABBOTT (§ 385): The general rule is that after *but* the finite verb is to be supplied without the negative, as in *Macb.* III, i, 47:—'To be thus is nothing, *But* to be safely thus (is something).' In the present case, the negative is *implied* in the first verb through *the question*, 'Why need we?' *i. e.* 'We need not.' The second verb *must not be taken interrogatively*, and thus it omits the negative: 'Why need we commune with you? we need rather follow our own impulse.' Else, if both verbs be taken interrogatively, 'but' must be taken as 'and *not*': 'Why need we commune with you, and *not* follow our own impulse?'

197. **prerogatiue**] DAVIS (p. 127): The Tudor and Stuart conception of the extent of the prerogative is asserted here. It took more than a century and a half to quell the exorbitant pretensions of the English sovereigns in this respect.

199. **which**] ABBOTT (§ 249): Here 'which' means *as regards which*, and in this and in other places approximates to that vulgar idiom which is well known to readers of *Martin Chuzzlewit*.—DEIGHTON attributes the confusion of construction to the parenthesis: 'or stupefied . . . in skill.' There is another similar example in V, i, 168:—'whom . . . I desire . . . to look on him.' CAPELL in the present case obviates confusion by reading '*as* a truth,' in line 201, which is an improvement and would be allowable if the passage were capable of no other explanation.—ED.

200. **in skill**] That is, cunning, design, purpose.

201. **your selues,**] There should be no comma here, I think.

Without more ouerture.
*Leo.* How could that be ?
Either thou art moſt ignorant by age,
Or thou wer't borne a ſoole : *Camillo's* flight
Added to their Familiarity
(Which was as groſſe, as euer touch'd coniecture,
That lack'd ſight onely, nought for approbation
But onely ſeeing, all other circumſtances
Made vp to'th deed) doth puſh-on this proceeding.
Yet, for a greater confirmation
(For in an Acte of this importance, 'twere
Moſt pitteous to be wilde) I hane diſpatch'd in poſt,
To ſacred *Delphos*, to *Appollo's* Temple,
*Cleomines* and *Dion*, whom you know
Of ſtuff'd-ſufficiency : Now, from the Oracle

214. *ſeeing, all*] *ſeeing all* $F_3F_4$, Rowe. *seeing; all* Theob.
215. *puſh-on*] *puſh on* Ff et seq.
218. *pitteous*] *pittious* $F_2F_3$. *pitious* $F_4$, Rowe, Pope. *piteous* Theob.
218. *I hane*] $F_2$. *I've* Han.
220. Cleomines] Ff, Rowe, Pope+.
Dion] Deon Ff, Rowe.
221. *ſtuff'd-ſufficiency*] $F_2$. *ſtuff'd ſufficiency* $F_3F_4$.

207. **ouerture**] That is, openness, disclosure, publicity.

212. **touch'd coniecture**] 'Conjecture' is the subject of 'touch'd.' not the object. Their familiarity was as clear as conjecture could reach, that lacked no proof but sight. SCHMIDT here interprets 'touch' by *move, arouse*, with 'conjecture' in the accusative. But it was not the grossness which aroused conjecture, but conjecture that estimated the amount of grossness.—ED.

213. **lack'd . . . approbation**] JOHNSON: 'Approbation' in this place is put for *proof*. STAUNTON considers 'sight only' as parenthetical, and incloses it between commas. His punctuation does not essentially affect the meaning, which is, as he says in a note :—'That wanted, seeing excepted, nothing for proof.' His punctuation is further complicated by putting a semi-colon after 'approbation.' The punctuation of the Folio cannot, I think, be improved.—ED.]

218. **wilde**] WALKER (*Crit.* iii, 279) conjectures *wide, i. e.* wide of the truth, and gives many instances where the Folio prints 'wild' for *wide*. But inasmuch as 'wilde' may very well mean here, as it means elsewhere, *rash, headlong*, it is safest to adhere to the text.—ED.

218. **I hane dispatch'd**, etc.] In *Dorastus and Fawnia*, Bellaria (Hermione) fell down on her knees and besought the king to send to the Isle of Delphos, to the Oracle. Accordingly, LLOYD (p. 139) observes :—'Shakespeare made the reference to the Oracle originate with the accuser, and this proof of respect for it, on his part, renders his sense of his impiety in insulting it, and consequent confession of guilt and subjection to its predictions, consistent and natural.'

221. **stuff'd-sufficiency**] JOHNSON: That is, of abilities more than enough.—

They will bring all, whoſe ſpirituall counſaile had
Shall ſtop, or ſpurre me. Haue I done well ?
*Lord.* Well done (my Lord.)
*Leo.* Though I am ſatisfide, and neede no more
Then what I know, yet ſhall the Oracle
Giue reſt to th'mindes of others ; ſuch as he
Whoſe ignorant credulitie, will not
Come vp to th'truth. So haue we thought it good
From our free perſon, ſhe ſhould be confinde,
Leaſt that the treachery of the two, fled hence,
Be left her to performe. Come follow vs,
We are to ſpeake in publique : for this buſineſſe
Will raiſe vs all.
*Antig.* To laughter, as I take it,
If the good truth, were knowne. *Exeunt*

226. *Then*] *Than* $F_4$ et seq.
229. *haue we*] *we haue* Ff, Rowe, Pope, Han.
231. *Leaſt*] *Left* $F_4$.
235. [Aside. Han. et seq.

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BOSWELL: So in Dallington's *Method of Travell*:—'I remember a countriman of ours well seene in arts and language, well stricken in years, a mourner for his second wife; a father of marriageable children, who with other his booke studies abroad, joyned also the exercise of dancing; it was his hap in an honourable *Bal* (as they call it) to take a fall, which in mine opinion was not so disgracefull as the dancing itselfe, to a *man of his stuffe*.' [This irrelevant extract would not have been repeated here, had it not been quoted by subsequent editors.—ED.]

223. **spurre me**] DYCE (ed. iii): Hanmer printed 'spur me on,'—rightly, I suspect.

225–227. **Though I . . . to th'mindes of others**] HUDSON (p. 19): Which means simply that he is not going to let the truth of the charge stand in issue, and that he holds the Divine authority to be a capital thing, provided he may use it, and need not obey it; that is, if he finds the god agreeing with him in opinion, then the god's judgement is infallible; if not, then in plain terms, he is no god. And they who have closely observed the workings of jealousy know right well that in all this Shakespeare does not one whit 'overstep the modesty of Nature.'

227. **such as he**] It is not a little strange that modern editors, in their fondness for superfluous stage-directions, have not here inserted: 'Pointing to Antigonus.' —ED.

230. **free person**] SCHMIDT: That is, accessible to all.—DEIGHTON: 'Free' for the sake of the antithesis with 'confined.'

231. **fled**] For this participial use of a passive verb, see ABBOTT, § 295.

232. **left her to performe**] JOHNSON: He has before declared, that there is a *plot against his life and crown*, and that Hermione is *federary* with Polixenes and Camillo.

## *Scena Secunda.*

*Enter Paulina, a Gentleman, Gaoler, Emilia.*

*Paul.* The Keeper of the priſon, call to him :
Let him haue knowledge who I am. Good Lady,
No Court in Europe is too good for thee,
What doſt thou then in priſon ? Now good Sir,
You know me, do you not ?
*Gao.* For a worthy Lady,
And one, who much I honour.

1. Scena] Scæna $F_2F_3$.
A Prison. Pope. See Note, line 66.
2. Enter...] Enter Paulina and a Gentleman. Rowe (with other Attendants. Han. et seq. subs.).
Gaoler] Goaler $F_3F_4$, Rowe+.
3. *him :*] *him.* [Exit Gent. Rowe. *him ;* [to an Att. Cap.
4. *knowledge*] *the knowledge* Rowe.
*who*] *whom* Ff, Rowe, Pope.
6. *priſon ?*] *prison ?* [Enter Keeper. Cap. Steev. Mal. Knt.
7. *not ?*] *not ?* [Re-enter Gent. with the Goaler *or* Keeper. Rowe et seq. (subs.).
8, etc. Gao.] Goa. $F_3F_4$, Rowe+. Kee. *or* Keep. Cap. et cet.
9. *who*] Dyce, Wh. i, Sta. Cam. Huds. *whom* Ff et cet.

2. **Enter Paulina**] LADY MARTIN (p. 353): Paulina, the wife of Antigonus, a lady of high position, henceforth fills a most important part in the drama, and should be impersonated in any adequate representation of the play by an actress of the first order. She is a woman of no ordinary sagacity, with a warm heart, a vigorous brain, and an ardent temper. Her love for Hermione has its roots in admiration and reverence for all the good and gracious qualities of which the queen's daily life has given witness. She has been much about her royal mistress, and much esteemed and trusted by her. Leontes, knowing this, obviously anticipates that she will not remain quiet when she hears of the charge he has brought against the queen, and that he has thrust her into prison. Accordingly, he has given express orders that Paulina is not to be admitted to the prison, and this fresh act of cruelty she learns from the governor only when she arrives there in the hope of being some comfort to her much-wronged mistress.

6. **prison ?**] See Textual Note.—COLLIER reads *Enter Jailor*, and thus comments: 'So called in the old copies; from which there is no reason to vary, by calling the 'Jailor' *keeper*, as has been done by modern editors. [Capell substituted *Keeper* for 'Gaoler,' I suppose, because he is so called by Paulina.—ED.]

9. **who**] The change by $F_2$ of this 'who' to *whom* seems to show that not until nine years after $F_1$ was printed were compositors fully aware that in certain cases the relative pronoun must be inflected. ABBOTT, § 274, gives many examples of the oversight. It is not worth while to change it here. It misleads no one. If the MS. were read aloud to the compositors of $F_1$, as is highly probable, the *m* needed for 'who' was heard, as it still may be, in the *m* of the following 'much.'—ED.

*Pau.* Pray you then,
Conduct me to the Queene.
*Gao.* I may not (Madam)
To the contrary I haue expreſſe commandment.
*Pau.* Here's a-do, to locke vp honeſty & honour from
Th'acceſſe of gentle viſitors. Is't lawfull pray you
To ſee her Women ? Any of them? *Emilia* ?
*Gao.* So pleaſe you (Madam)
To put a-part theſe your attendants, I
Shall bring *Emilia* forth.
*Pau.* I pray now call her :
With-draw your ſelues.
*Gao.* And Madam,
I muſt be preſent at your Conference.
*Pau.* Well : be't ſo : prethee.
Heere's ſuch a-doe, to make no ſtaine, a ſtaine,

12, 13. *I...contrary*] One line, Cap. Var. Rann, Mal. Steev. Var. Knt, Coll. Dyce, Sing. Wh. i, Sta. Ktly.

14. *Here's a-do*] Closing line 13, Cap. Var. Rann, Mal, Steev. Var. Knt, Coll. Dyce, Wh. i, Sta. Separate line, Cam. Wh. ii.

14–16. *Here's*...Emilia ?] Lines end, *honour ... viſitors ... Women ... Emilia ?* Johns.

14–17. *Here's*...(*Madam*)] Lines end, *a-do, ... from ... lawfull,...them ?... Madam*, Han. Cap. Var. Rann, Dyce.

14–19. *Here's...forth*] Lines end, *ado, ...from...lawfull,...them ?... put...bring ...forth.* Mal. Steev. Var. Sing. Ktly.

15. *Th'acceſſe*] Ff, Rowe+, Coll. Sing. Wh. *The access* Cap. et cet.

*Is't*] *Is it* Johns. Var. Rann, Mal. Steev. Var. Ktly.

17. *So pleaſe*] *If it so please* Han.

18. *a-part*] *a part* $F_4$. *apart* Cap. et seq.

20, 21. *I.../ſelues*] Lines divided at *now* Cap. Var. Rann.

20. *pray now*] *pray you now* Ff, Rowe, Pope, Theob. Warb. Johns. Cap. Var. Rann, Steev.

21. [Exeunt Gent. &c. Theob.

21–24. *With-draw ... prethee.*] Lines end, *be...well:...prethee.* Han.

22, 23. Lines divided at *present* Mal.

22–26. *And...colouring.*] Lines end, *muſt ... Conference ... ado, ... colouring.* Cap.

23. *your*] *all your* Han.

24. *Well: be't*] Ff, Cap. Coll. Dyce, Wh. Cam. *Well, well; Be it* Han. *Well; be it* Rowe et cet.

24, 25. [Enter Emilia. Ff, Rowe+. Opposite line 26, Johns. et seq.

24. [Exit Gaoler. Johns.

25. *Heere's*] *Here is* Cap. Var.

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21. **your ſelues**] KNIGHT: In these speeches we follow the metrical arrangement of the original, which is certainly not improved by the botching which we find in all modern editions.

25, 26. **no ſtaine . . . colouring**] DEIGHTON: There is here a pun upon the word 'colour' in its literal sense, with reference to 'stain,' and its metaphorical sense of palliating, giving a specious appearance. [The punctuation of $F_2$ needs revision. The Cambridge Edition and its followers have no commas in the line at

As paſſes colouring. Deare Gentlewoman,
How fares our gtacious Lady ?
*Emil.* As well as one ſo great, and ſo forlorne
May hold together : On her frights, and greeſes
(Which neuer tender Lady hath borne greater)
She is, ſomething before her time, deliuer'd.
*Pau.* A boy ?
*Emil.* A daughter, and a goodly babe,
Luſty, and like to liue : the Queene receiues
Much comfort in't : Sayes, my poore priſoner,
I am innocent as you,
*Pau.* I dare be ſworne:
Theſe dangerous, vnſafe Lunes i'th'King, beſhrew them:

26, 27. *Deare...Lady ?*] One line, Cap. Mal. Steev. Var. Sing. Ktly.
26. [Enter Emilia. Johns. Re-enter Keeper with Emilia. Cap.
27. *our*] *one* $F_2$.
*gtacious*] $F_1$.
30. *borne*] *born* $F_3F_4$, Rowe, Pope, Han. Cap.
36. *I am*] *I'm* Pope+.
38. *i'th'*] *o' the* Cap. conj. Var. Rann, Mal. Steev. Var. Knt.

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all; which is good, but perhaps not as helpful as it might be. All other editions have a comma only after 'stain' at the end of the line, which is, I think, wrong. If a comma be needful at all, it should follow the first 'staine,' as in the Folio, inasmuch as the sense is: 'Here's such a fuss, to make that which is no stain at all, a stain so black that it cannot be coloured.'—ED.]

31. **something**] WALKER (*Crit.* i, 222) in speaking of the variable accent of *something* and *nothing*, adds: 'Note that Surrey always lays the stronger accent in the final syllable of such words.' So in the present passage: She ĭs, somethĭng, etc.; as if 'she had said "some *whit* before," etc.' So also in IV, iv, 416, Perdita says: 'I cannot speak So well (nothĭng so well),' etc.

37. **sworne**] LADY MARTIN (p. 354): This Paulina exclaims in her hot anger; and in the words that follow shows her clear common-sense and fearless courage, of which she gives remarkable proofs at a later stage. From first to last she regards the conduct of Leontes as simple madness.

38. **vnsafe Lunes i'th'King**] THEOBALD: I have nowhere, but in our author, observed this word adopted in our tongue, to signify *frenzy, lunacy*. But it is a mode of expression with the French,—*il y a de la lune, i. e.* he has got the moon in his head; he is frantick. Cotgrave: *Lune*, folie. [Cotgrave also gives: 'Il y a de la lune. He is a foolish, humorous, hare-braind, giddie-headed fellow.']—STEEVENS: A similar expression occurs in *The Revenger's Tragedy*, 1608 [II, *ad fin.*]: 'I know 'twas but some peevish *moon* in him.'—M. MASON: The old copy reads; 'lunes *in* the king,' which should not have been changed. The French phrase has: '*dans* la tête;' and the passage, quoted by Steevens from *The Revenger's Tragedy* has 'some peevish moon *in* him.'—SCHMIDT: 'Lunes' has been substituted by modern editors for 'lines' in *Merry Wives*, IV, ii, 22, and *Tro. and Cres.* II, iii, 139; for 'lunacies'

He muſt be told on't, and he ſhall : the office
Becomes a woman beſt. Ile take't vpon me,
If I proue hony-mouth'd, let my tongue bliſter.
And neuer to my red-look'd Anger bee
The Trumpet any more : pray you (*Emilia*)
Commend my beſt obedience to the Queene,

39. *on't*] *of it* Pope, Han.
*he ſhall*] *ſhall* Rowe, Pope, Han.
40. *take't*] *take it* $F_4$.
41. *hony-mouth'd*] *honey-mouth* Warb.

in *Ham.* III, iii, 7.—COLLIER (ed. ii): The MS changes 'unsafe' to *unsane*, which certainly is more appropriate, and to say that the king's 'lunes' are 'dangerous' and *unsafe* is mere tautology. [Is there not tautology also in '*unsane* lunes'?]—STAUNTON: The old text needs no alteration; 'dangerous' like its synonym 'perilous' was sometimes used for *biting, caustic, mischievous;* and in some such sense may very well stand here.—GROSART, in his edition of Greene's *Prose Works*, says that two instances of the use of this word are to be therein found. The passages are as follows: 'The more she stroue against the streame the lesse it did preuaile, the closer shee couered the sparke, the more it kindled: yea, in seeking to vnlose the Lunes, the more shee was intangled.'—*Mamillia: The second part*, 1593 (p. 189, ed. Grosart). 'Loue, yea, loue it is (*ô Pharicles*) and more if more may be that hath so fettered my freedome and tyed my libertie with so short a tedder, as either thou must be the man which must vnlose me from the lunes, or else I shal remaine in a lothsome Laberinth til the extreme date of death deliuer me.'—*Id.* (p. 198). Whereon Grosart remarks (p. 332): 'The context in Greene shows Clarinda in very lunacy and frenzy of love-passion for Pharicles. . . . Neither Dr Schmidt in his *Lexicon*, *s. v.*, nor Dyce in his great *Glossary*, nor any of the editors, has been able to adduce another example of the word. This is only one of a multitude of instances wherein Greene sheds light on Shakespearian words and cruxes.' Had Greene's learned editor turned to Strutt's *Sports and Pastimes*, Bk. I, chap. ii, sec. ix, and read, in the 'Caparison of a Hawk': 'The jesses were made sufficiently long for the knots to appear between the middle and the little fingers of the hand that held them, so that the lunes, or small thongs of leather, might be fastened to them with two tyrrets, or rings; and the lunes were loosely wound round the little finger' (quoted in *Cent. Dict.*), I think he would not have been so sure that he had found the same word in both Greene and Shakespeare. The recurrence of the phrase '*unloose* the lunes,' in the two passages, should have put him on his guard, as well as its occurrence in *The Carde of Fancie* (p. 120, ed. Grosart):—'no Hauke so haggard, but will stoop at the lure: no Niesse [an eyas] so ramage [wild] but will be reclaimed to the Lunes.'—ED.

40, 41. me, . . . blister.] The comma and the period should change places.

44. Commend] DEIGHTON: 'In this idiomatic or formal phrase this word [commend] has acquired a somewhat peculiar signification. The resolution would seem to be, Give my commendation to him, or, Say that I commend myself to him, meaning that I commit and recommend myself to his affectionate remembrance. So, we have the Latin, "Me totum tuo amori fideique commendo" (Cicero, *Epist. ad Att.* iii, 20); and "Tibi me totum commendo atque trado" (Id. *Epist. Fam.* ii, 6). At

If ſhe dares truſt me with her little babe,
I'le ſhew't the King, and vndertake to bee
Her Aduocate to th'lowd'ſt. We do not know
How he may ſoften at the ſight o'th'Childe :
The ſilence often of pure innocence
Perſwades, when ſpeaking failes.
*Emil.* Moſt worthy Madam,
your honor, and your goodneſſe is ſo euident,
That your free vndertaking cannot miſſe
A thriuing yſſue : there is no Lady liuing
So meete for this great errand ; pleaſe your Ladiſhip
To viſit the next roome, Ile preſenrly
Acquaint the Queene of your moſt noble offer,
Who, but to day hammered of this deſigne,
But durſt not tempt a miniſter of honour
Leaſt ſhe ſhould be deny'd.
*Paul.* Tell her (*Emilia*)

47. *to th'*] *to 'th* Ff. *to the* Cap. *lowd'ſt*] *loudest* Var. Rann, Mal. Steev. Var. Knt, Sing. Sta.
52. *is ſo*] *are so* Coll. (MS).
54. *there is*] *there's* Han. Dyce ii, iii.
56. *presenrly*] $F_1$.
58. *hammered of*] Ff, Rowe. *hammer'd on* Han. *hammer'd of* Pope et cet.
60. *Leaſt*] *Left* Rowe.

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the same time, in considering the question of the origin and proper meaning of the English phrase, the custom of what was called *Commendation* in the Feudal System is not to be overlooked; the vassal was said to commend himself to the person whom he selected for his lord. *Commend* is etymologically the same word as *command;* and both forms, with their derivatives, have been applied, in Latin and the modern tongues more exclusively based upon it, as well as in English, in a considerable variety of ways.'—Craik, *Eng. of Shakespeare*, 279.

45. **dares**] SKEAT (*Dict.*): The present tense, *I dare*, is really an old past tense, so that the third person is *he dare* (cf. *he shall, he can*); but the form *he dares* is now often used, and will probably displace the obsolescent *he dare*, though grammatically as incorrect as *he shalls* or *he cans*.

53. **free**] SCHMIDT places the present use of this word under 'guiltless, innocent, harmless.' [The value of Schmidt's *Lexicon* lies in its separation of the verbal and substantive uses of the same word. But the manifold divisions and subdivisions of meaning, when not based on English authority, are to be accepted with caution. Thus here, to suppose that Emilia characterises the undertaking as *innocent* is to give a patronising, commendatory air in her address to Paulina, quite uncalled for. The 'free undertaking' is the *freely offered* undertaking.—ED.]

56. **presenrly**] That is, instantly.

58. **hammered of**] For examples of the use of *of* where we should now use *on*, see, if necessary, ABBOTT, § 175.

Ile vſe that tongue I haue : If wit flow from't
As boldneſſe from my boſome, le't not be doubted
I ſhall do good,
*Emil.* Now be you bleſt for it.
Ile to the Queene : pleaſe you come ſomething neerer.
*Gao.* Madam, if't pleaſe the Queene to ſend the babe,
I know not what I ſhall incurre, to paſſe it,
Hauing no warrant.
*Pau.* You neede not feare it (ſir)
This Childe was priſoner to the wombe, and is
By Law and proceſſe of great Nature, thence
Free'd, and enfranchis'd, not a partie to
The anger of the King, nor guilty of
(If any be) the treſpaſſe of the Queene.
*Gao.* I do beleeue it.
*Paul.* Do not you feare : vpon mine honor, I
Will ſtand betwixt you, and danger. *Exeunt*

62. *from't*] Ff, Rowe+, Cap. Dyce, Wh. Sta. Cam. Huds. Rlfe. *from it* Var. '73 et cet.
63. *le't*] *let 't* Ff, Rowe+, Cap. Dyce, Wh. Sta. Cam. Huds. Rlfe. *let it* Var. '73 et cet.
71. *This*] *The* Rowe+, Var. Rann, Mal. Steev. Var. Coll. Dyce, Huds.
76–78. *I do ... danger*] Lines end: *upon...danger* Cap. Mal. Steev. Var. Sing. Ktly.
78. *betwixt*] *'twixt* Pope+, Var. Rann, Mal. Steev. Var. Sing. Ktly, Dyce ii, iii.

62. wit] Generally, in Shakespeare, this means *intellectual power*, which, to suit the passage, can be here modified into *keenness, tact, address*.—ED.

63. le't] Note the typographical care with which the absorption of the *t* of 'let' is indicated. See II, i, 18.

66. please . . . neerer] The only explanation which I can find for this sentence is that Paulina is not actually inside the Prison, but stands without at the Gate or Entrance, and Emilia asks her to enter or to come further within it. If this be so the Scene should not be laid, as it is in many Editions since the days of Pope, in 'A Prison.' It would be better, I think, to place it 'At the Gate of a Prison;' the Gaoler says, 'I shall bring Emelia *forth*,' which does not sound as if they were all within the Prison. Moreover, Paulina's very first words, 'The keeper of the prison, *call to him*,' betoken that she is outside the prison and is summoning him to the entrance. Capell, followed, substantially, by many editors also, places the Scene in an 'Outer-room of a Prison' which would, perhaps, explain the Gaoler's words, but hardly account for Paulina's and Emilia's.—ED.

68. to passe it] ABBOTT, § 356: That is, I know not what penalty I shall incur as the consequence *of*, or *for*, letting it pass. [See II, i, 122.]

73, 74. partie to . . . guilty of] For other examples of accented monosyllables, see ABBOTT, § 457.

77, 78. WALKER (*Crit.* iii, 100) expresses his approval of the present metrical

## Scæna Tertia.

*Enter Leontes, Seruants, Paulina, Antigonus, and Lords.*

*Leo.* Nor night, nor day, no reſt : It is but weakneſſe
To beare the matter thus : meere weakneſſe, if
The cauſe were not in being : part o'th cauſe,
She, th'Adultreſſe : for the harlot-King
Is quite beyond mine Arme, out of the blanke

1. Scæna...] Scena... $F_4$. Scene iv. Pope+.
The Palace. Pope.
2. Enter...] Enter Leon. Ant., Lords and other Attendants. Rowe. Ant. and Lords, waiting, and other Attend. Enter Leon. Cap.
5. *meere*] *mear* $F_4$, Rowe i. *weakneſſe, if*] *weakness. If* Coll. Dyce, Sta. Cam. Huds. Wh. ii.
6. *being :*] *being*, Coll. Dyce, Sta. Cam. Ktly, Huds. Wh. ii (subs.).
7. *harlot-King*] *harlot king* Cap. et seq.

division of these lines, in preference to that adopted by Capell, and then goes on to say: 'I notice this passage, because it gives me occasion to remark, that Shakespeare very frequently concludes his scenes with a seven-syllable line; so that any objection to such an arrangement of the lines in such a situation, as being out of place, is unfounded. See the present play, *Lear*, *Macbeth*, and *Othello*. Note, too, the conclusion of *The Two Noble Kinsmen*, as bearing upon the question how far the Fifth Act of that play belongs to Shakespeare.

7. **harlot-King**] SKEAT (*Dict.*): 'Harlot' was originally used of either sex indifferently; in fact, more commonly of men in Middle English. It has not, either, a very bad sense, and means little more than 'fellow.' 'He was a gentil harlot and a kind.'—Chaucer, *C. T.* 649. Of disputed origin, but presumably Teutonic, viz. from the Old High German, *karl*, a man. This is a well-known word, appearing also as Icelandic *karl*, a man, fellow, Anglo-Saxon *ceorl*, a man, and in the modern English, *churl*. The suffix is the usual French diminutive suffix *-ot*, as in *bill-ot* from *bille;* it also appears in the English personal name *Charlotte*, which is probably the very same word. We actually find the whole word *carlot* in *As You Like It*, III, v, 108. [Unfortunately, this note is not given in *As You Like It*, in this edition. It never occurred to me to look for 'carlot' under *harlot*.—ED.]

8. **Arme**] JOHNSON: Beyond the *aim* of any attempt that I can make against him. 'Blank' and 'level' are terms of archery.—DOUCE: 'Blank' and 'level' mean *mark* and *aim;* but they are terms of gunnery, not archery. [It is hazardous to make a positive assertion with regard to Shakespeare's language. Compare 'a well-experienced *archer* hits the mark His eye doth *level* at.'—*Pericles*, I, i, 164.]—FIELD (*Sh. Soc. Papers*, iii, 136): 'Arm' is here a misprint for *aim*. We have 'arm' also for *aim* in *Tro. and Cres.* V, vii, 6, and in *Ham.* IV, vii, 24. R. G. WHITE (ed. i): Although an object may be out of point-blank shot, nothing can be said to be *beyond*

And leuell of my braine : plot-proofe : but ſhee,
I can hooke to me : ſay that ſhe were gone,
Giuen to the fire, a moity of my reſt
Might come to me againe. Whoſe there ?
*Ser.* My Lord.
*Leo.* How do's the boy ?
*Ser.* He tooke good reſt to night : 'tis hop'd
His ſickneſſe is diſcharg'd.
*Leo.* To ſee his Nobleneſſe,
Conceyuing the diſhonour of his Mother.
He ſtraight declin'd, droop'd, tooke it deeply,
Faſten'd, and fix'd the ſhame on't in himſelſe :
Threw-off his Spirit, his Appetite, his Sleepe,

12. *Whoſe*] $F_2$. *Who's* $F_3F_4$. [Enter an Att. Rowe.
13. Ser.] Atten. Rowe. 1. A. Cap. *Lord.*] *Lord.* Enrer. $F_2$. *Lord.* Enter. $F_3F_4$. *lord?* [advancing] Cap.
15, 16. *reſt...His*] Lines divided:—*rest To-night, 'tis hop'd his* Han. *rest to-night; and it is hop'd His* Cap. *rest to-night; 'Tis hop'd, his* Steev. et seq. (subs.).
17. *To ſee*] Closing line 16, Steev. Var.
*Nobleneſſe,*] *nobleness!* Rowe et seq.
18. *Mother.*] *Mother,* Ff et seq.
19. *declin'd*] *declin'd and* Han. *declin'd upon't* Cap.
*deeply*] *most deeply* Han. *deeply and* Ktly.
21. *Threw-off*] $F_2$. *Threw off* $F_3F_4$.

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aim. We can *aim* at the moon. Those who, for the sake of the integrity of the metaphor, would read 'beyond mine *aim*,' should also read '*shot* proof' for 'plot proof.'

9. **but shee**] See *Dorastus and Fawnia.*

17, etc. WALKER (*Vers.* p. 23): I suspect we should write and arrange,—'—to see | His nobleness! Conceiving the dishonour | Of's mother, he straight declin'd,' etc. Possibly, however, as in many other passages of this play, something is lost.

18–22. **Conceyuing . . . languish'd**] BUCKNILL (p. 128): Leontes' description of the sickness of the young prince, occasioned by grief at the shame of his mother, gives exactly the symptoms to be expected in such a case of nervous disturbance in a child, arising from grief and shame. [Leontes is trying to justify to himself his own brutality by attributing to Mamillius emotions far beyond his tender years. It is not to be supposed that so young a child, however precocious intellectually, would know anything of the real disgrace imputed to his mother; all that he saw and appreciated were the terrifying looks and brutal violence of his father and his mother's grief; added to this, came the separation from his mother, and his little heart broke.—ED.]

19. **deeply**] DYCE (ed. iii): As this word can hardly be considered as a trisyllable here (see Walker's *Vers.* p. 23), the line would seem to be imperfect. [But Dyce did not fathom the resources of Prosody. ABBOTT (§ 484) thus scans: 'He stràight | declìn | ed, *drò* | *op'd*, toòk | it deèply;' presumably to give an effect of gradual wilting.]

And down-right languiſh'd. Leaue me ſolely : goe,
See how he fares : Fie, fie, no thought of him,
The very thought of my Reuenges that way
Recoyle vpon me : in himſelfe too mightie,
And in his parties, his Alliance ; Let him be,
Vntill a time may ſerue. For preſent vengeance
Take it on her : *Camillo*, and *Polixenes*
Laugh at me : make their paſtime at my ſorrow:
They ſhould not laugh, if I could reach them, nor
Shall ſhe, within my powre.

*Enter Paulina.*

*Lord.* You muſt not enter.

*Paul.* Nay rather (good my Lords) be ſecond to me:
Feare you his tyrannous paſsion more (alas)

23. *fares :*] *fares*, Rowe. *fares.* [Exit Att.] Theob. et seq.
25. *Recoyle*] *Recoyl* $F_3F_4$. *Recoils* Han. Ktly.
26. *And*] Om. Cap. Rann.
*Alliance*] *alliances* Cap. conj. Rann.
26, 27. *him be, Vntill*] Han. divides and reads: *him Be 'till.*
27. *ſerue.*] *ſerve*, Ff, Rowe.
31. Scene v. Pope+.
32. Enter...] Enter...with a Child. Rowe.
33. Lord.] 1. Lord. Mal.

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22. **solely**] M. MASON: That is, leave me alone.

23. **him**] COLLIER: That is, of Polixenes, to whom the thoughts of Leontes naturally revert without naming him. Coleridge called this, in his lectures, we think, in 1812, an admirable instance of propriety in soliloquy, where the mind leaps from one object to another, however distant, without any apparent interval; the operation here being perfectly intelligible without mentioning Polixenes. The king is talking to himself, while his lords and attendants stand at a distance.

24, 25. **thought of my Reuenges . . . Recoyle**] For other examples of a lack of agreement between the verb and its nominative arising from proximity, see ABBOTT, § 412.

26. **And in his parties, his Alliance; Let him be,**] Through an oversight of the compositor of $F_2$ this line was dropped from the text; the other Folios followed and did the same; and so likewise Rowe, who printed from $F_4$. Pope restored it.

26. **Alliance**] See *Dorastus and Fawnia*.—CAPELL (p. 168) was convinced that 'alliance' is a plural, wherein he was right, and that it should be *alliances*, wherein he was wrong; and in order so to read it in his text he omitted 'And' at the beginning of the line. 'Alliance' is one of that class of words in Shakespeare where the sibilant termination of the singular does duty for the plural and even for the genitive; *e.g.* Portia says, 'Are there balance here to weigh the flesh'; and the Nurse says to Juliet, 'He is hid at Laurence cell.'—ED.

27. **serue**] This absolute use, in connection with time, is a common phrase, equivalent to *until the chance come.*

Then the Queenes life ? A gracious innocent ſoule,
More free, then he is iealous.
*Antig.* That's enough.
*Ser.* Madam ; he hath not ſlept to night, commanded
None ſhould come at him.
*Pau.* Not ſo hot (good Sir)
I come to bring him ſleepe. 'Tis ſuch as you
That creepe like ſhadowes by him, and do ſighe
At each his needleſſe heauings : ſuch as you
Nouriſh the cauſe of his awaking. I
Do come with words, as medicinall, as true ;
(Honeſt, as either;) to purge him of that humor,
That preſſes him from ſleepe.
*Leo.* Who noyſe there, hoe ?
*Pau.* No noyſe (my Lord) but needfull conference,
About ſome Goſsips for your Highneſſe.
*Leo.* How ?

36, 37. *Then...then*] *Then...than* $F_4$.
38. *That's enough*] As an Aside, Cap.
39. Ser.] Atten. [within] Theob. 2. A. Cap.
*Madam ;*] *Madam* $F_4$.
40. *at him*] *near him* Rowe.
46. *medicinall*] *med'cinal* Cap. Var. Rann, Mal. Steev. Var. Dyce, Sta. Huds.
49. *Who*] *What* Ff.
50. [Coming forward. Coll. ii.

37. **free**] This is something more than merely 'innocent,' which Paulina has just termed the queen. It must mean 'more free from that particular taint which is the ground of her husband's jealousy.'—ED.

43. **creepe**] BUCKNILL (p. 129) quotes Miss Nightingale as saying (*Notes on Nursing*, p. 26) that slight noises which excite attention are far more destructive to the repose of a patient than much louder noises which are decided and undisguised; 'walking on tip-toe, doing anything in the room very slowly, are injurious for exactly the same reasons.' 'These remarks,' adds Bucknill, 'which would appear as novel as they are excellent, have, however, been anticipated by Shakespeare [in this present passage], which shows that he was keenly alive to the disturbance which these muffled sounds occasion to a restless patient.'

46. **medicinall**] I cannot believe that Shakespeare ever intended that this word should be pronounced either *mĕd'cinăl* or *medĭcinal*. It is quite possible to read this line without a jar, and yet throw the accent on the second syllable of 'medicinal,' care being taken to show that 'as medicinal' is a parenthesis by a slight pause before and after it.—ED.

47. **Honest**] Paulina here refers to herself. She is as honest in intention as either healing or truth.—ED.

51. **Gossips**] That is, sponsors whom your Highness will need for your child at an approaching baptism.

Away with that audacious Lady. *Antigonus*,
I charg'd thee that ſhe ſhould not come about me,
I knew ſhe would.
*Ant.* I told her ſo (my Lord)
On your diſpleaſures perill, and on mine,
She ſhould not viſit you.
*Leo.* What? canſt not rule her?
*Paul.* From all diſhoneſtie he can: in this
(Vnleſſe he take the courſe that you haue done)
Commit me, for committing honor, truſt it,
He ſhall not rule me:
*Ant.* La-you now, you heare,
When ſhe will take the raine, I let her run,
But ſhee'l not ſtumble.

53. Antigonus,] Antigonus. $F_3F_4$.
61, 62. (*Vnleſſe...honor*] In parenthesis, Pope et seq. (subs.).
62. *truſt it*] *trust me* Han.
64. *La-you*] Ff, Rowe. *Lo-you* Pope+, Var. '73. *La' you* Cap. *Lo you* Var. '78, Rann, Steev. Var. Knt, Huds. *Lo, you* Coll. *La' you* Var. '85 et cet.
65. *raine*] *rain* $F_3F_4$. *rein* Rowe.

62. **Commit**] DEIGHTON: Of course 'commit' and 'committing' are used in two different senses, and in the latter case the sarcasm consists in applying to the word 'honour' a term which is properly applied to what is dishonourable, sinful, criminal. [The Text. Notes show that Pope, followed by all editors, properly enlarged the parenthesis so as to include 'Commit me, for committing honor.' Of course 'Commit' means, as it still means, *imprison*.—ED.]

64. **La-you**] EARLE (§ 197): 'La' is that interjection which in modern English is spelt *lo*. It was used in Saxon times, both as an emotional cry, and also as a sign of the respectful vocative. . . . In modern times it has taken the form of *lo* in literature, and it has been supposed to have something to do with the verb *to look*. In this sense it has been used in the *New Testament* to render the Greek ἰδού, that is, 'Behold!' But the interjection *la* was quite independent of another Saxon exclamation, viz. *loc*, which may with more probability be associated with *locian*, to look. The fact seems to be that the modern *lo* represents both the Saxon interjections *la* and *loc*, and that this is one among many instances where two Saxon words have been merged into a single one. . . . While *lo* became the literary form of the word, *la* has still continued to exist more obscurely, at least down to a recent date, even if it be not still in use. *La* may be regarded as a sort of feminine *lo*. In novels of the close of the last century and the beginning of this, we see *la* occurring for the most part as a trivial exclamation by the female characters. [If in New England much of the pronunciation of Shakespeare's day has survived (as has been maintained), this should be pronounced *Law*. It is still in every day use, with also a plural form, *Laws*.—ED.]

66. **stumble**] STEARNS (p. 146): It is said that even a stumbling horse will not stumble when going at full speed.

*Paul.* Good my Liege, I come :
And I beſeech you heare me, who profeſſes
My ſelfe your loyall Seruant, your Phyſitian,
Your moſt obedient Counſailor : yet that dares
Leſſe appeare ſo, in comforting your Euilles,
Then ſuch as moſt ſeeme yours. I ſay, I come
From your good Queene.
*Leo.* Good Queene ?
*Paul.* Good Queene (my Lord) good Queene,
I ſay good Queene,
And would by combate, make her good ſo, were I
A man, the worſt about you.

67. *come :*] *come*— Rowe.
68. *profeſſes*] *profess* Rowe ii+, Cap. Var. Rann, Steev. Var. '03, '13, Dyce ii, iii, Glo. Wh. ii, Huds.
70. *dares*] *dare* Steev. Var. Dyce ii, iii, Glo. Wh. ii, Huds.
72. *ſeeme*] *seems* Pope ii, Theob. Warb. Johns. Var. '73.
75. *Good Queene* (*my Lord*)] Separate line, Pope+, Cam. Wh. ii.
75, 76. One line, Cap. et seq. (except Cam. Wh. ii).
77. *make her*] *make it* Heath.
*make...were*] *make it good too, were* Daniel.
*good ſo, were*] *good, were* Rowe. *good, so were* Theob. et seq.
78. *man, the*] *man—the* Wh.

68. **professes**] The COWDEN-CLARKES: The verb being thus put in the third person gives the excellent effect of Paulina's speaking of another, while she thus confidently speaks of herself and her own fidelity. [The difficulty in accepting the text of the Folio is that 'professes' is not followed by *himself*, but by 'myself.'—ED.]

71. **comforting**] M. MASON (p. 127): This is here used in the legal sense of *comforting* and abetting in a criminal action.

71. **comforting your Euilles**] CAPELL (p. 168): That is, encouraging you by a vicious compliance to persist in those evils; in this, says the speaker, I have less power to shew my obedience than have some about you whom you take for your greatest friends; the words detain'd the editor something, and (he suppos'd) would do others, which occasion'd this comment.

78. **the worst**] WARBURTON: Paulina supposes the king's jealousy to be raised and inflamed by the courtiers about him. Surely then, she could not say, that were she a man, *the worst of these*, she would vindicate her mistress's honour against the king's suspicions, in single combat. Shakespeare, I am persuaded, wrote 'A man, *on th'* worst about you,' *i. e.* were I a man, I would vindicate her honour, on the worst of these sycophants that are about you. [Whereupon EDWARDS (p. 58) remarks:] But *surely* this emendation is for want of understanding English. If the text had been, 'a man the *best* about you,' there would have been a necessity for some alteration; but 'the worst' man here, does not signify the *wickedest;* but the *weakest*, or *least-warlike;* so a *better* man, the *best* man, in company frequently refers to courage and skill in fighting; not to moral goodness. [The CAM. ED. notes that Warburton's reading was adopted by Hanmer; Hanmer's text does not so read in my copies of either his First or of his Second Edition.—ED.]

*Leo.* Force her hence.
*Pau.* Let him that makes but trifles of his eyes
Firſt hand me : on mine owne accord, Ile off,
But firſt, Ile do my errand. The good Queene
(For ſhe is good)hath brought you forth a daughter,
Heere 'tis ·. Commends it to your bleſsing.
*Leo.* Out :
A mankinde Witch? Hence with her, out o'dore :
A moſt intelligencing bawd.
*Paul.* Not ſo :
I am as ignorant in that, as you,
In ſo entit'ling me : and no leſſe honeſt
Then you are mad : which is enough, Ile warrant
(As this world goes) to paſſe for honeſt:
*Leo.* Traitors ;
Will you not puſh her out? Giue her the Baſtard,
Thou dotard, thou art woman-tyr'd : vnrooſted
By thy dame *Partlet* heere. Take vp the Baſtard,

82. *firſt,*] *firſt ;* Ff.
84. [Laying down the child. Rowe et seq.
86. *Witch ſ*] *Witch !* Rowe.
93. *Traitors ;*] *Traitors !* Rowe.
94. [To Ant. Rowe.
*Baſtard,*] *bastard.* Rowe.
95. *dotard,*] *dotard,* [To Ant.] Mal.
*thou art*] *that art* Cap.
*thou art woman-tyr'd*] *thou, art woman-tyr'd ?* Tyrwhitt, MS ap. Cam.
*tyr'd*] *tir'd* $F_4$.
96. *thy dame*] *the dame* Rowe ii.

86. mankinde] THEOBALD: That is, one as *bold* and *masculine*, as if she were a man. So in Jonson's *Silent Woman* [V, i] when Morose is teased by his new wife's she-friends, he cries out in desperation, 'O mankind generation.' And so Beau. and Fl. in their *Monsieur Thomas* [IV, vi]: ''Twas a sound knock she gave me; The mankind girl.'—JOHNSON: A *mankind* woman is yet used in the midland counties, for a woman violent, ferocious, and mischievous. It has the same sense in this passage. Witches are supposed to be *mankind*, to put off the softness and delicacy of women; therefore Sir Hugh, in *The Merry Wives*, says of a woman suspected to be a witch, 'that he does not like when a woman has a beard.'—DYCE (*Gloss.*): That is, masculine, violent, termagant. The epithet was applied even to beasts, in the sense of 'ferocious,' etc.; 'Manticore. *A rauenous and mankind Indian beast.*'—Cotgrave; 'Thoë. *A kind of strong ... Wolfe ... a great friend vnto men, whom he ... fights for, against other mankind wild beasts.*'—*Id.*

87. intelligencing] That is, one who acts as an intermediary; referring to Polixenes and Hermione, as we see by Paulina's retort.

95. woman-tyr'd] STEEVENS: That is, *peck'd* by a woman: *hen-pecked.* The phrase is taken from falconry ['frequently applied to other birds of prey, as well as to hawks;' 'meaning to pull, to tear, to seize eagerly.'—DYCE, *Gloss.* s. v. *tire*].

96. Partlet] STEEVENS: This is the name of the hen in the old story of *Reynard*

Take't vp, I ſay : giue't to thy Croane.
*Paul.* For euer
Vnvenerable be thy hands, if thou
Tak'ſt vp the Princeſſe, by that forced baſeneſſe
Which he ha's put vpon't.
*Leo.* He dreads his Wife.
*Paul.* So I would you did : then 'twere paſt all doubt
Youl'd call your children, yours.
*Leo.* A neſt of Traitors.
*Ant.* I am none, by this good light.
*Pau.* Nor I : nor any
But one that's heere : and that's himſelfe : for he,
The ſacred Honor of himſelfe, his Queenes,
His hopefull Sonnes, his Babes, betrayes to Slander,
Whoſe ſting is ſharper then the Swords; and will not

97. *thy Croane*] *the Croane* Ff, Rowe.
99. *be thy*] *by the* $F_4$.
100. *forced*] *falsed* Coll. conj.
110. *his Babes*] *this babe's* Cap.

*the Fox.*—HALLIWELL: Partlet is the name of one of the cock's favourite hens in Chaucer's *Nonne Prestis Tale.* ['—the fairest hiewed on hir throte Was cleped fayre damysel Pertilote.'—50, ed. Morris.]

97. **Croane**] STEEVENS: 'A 'crone' is an old toothless sheep; thence an old woman.

99. **hands**] See I, ii, 34, where Walker's note is given in regard to 'the *s* interpolated at the end of a word.' The present is one of the examples which he gives (p. 252) of this *s*. He would read *hand*, 'for' he says, '"upon't" does not relate to *princess*, but to *hand*.' Wherein I cannot but think that he is wrong. Apart from the objection, somewhat trivial to be sure, that no one would attempt, with only one hand, to pick up a small baby, it was not the mere act of taking up the Princess which would render his hands for ever unvenerable, but to take it up as a bastard. See the next note.—ED.

100. **forced basenesse**] JOHNSON: Leontes had ordered Antigonus to *take up the bastard.* Paulina forbids him to touch the Princess under that appellation. 'Forced' is *false*, uttered with violence to the truth.—MALONE: A *base* son was a common term in our author's time. So in *King Lear*: 'Why brand they us With *base?* with *baseness?* bastardy?' [Qu. was not the pronunciation *base-tardy?*—ED.]

106. **by this good light**] Is it too fanciful to suppose that this unusual oath was suggested, though the subtle law of association, by the passionate exclamation of Leontes: 'A *nest* of traitors'? Is there not somewhat of *concealment* in the idea of a *nest* which prompts Antigonus to swear by the light of day which shines everywhere and reveals all things? or is it that Shakespeare merely wishes us to be made conscious of the bright light of heaven shining down on this dark and tragic scene? —ED.

111. **Swords**] DOUCE: Compare *Cym.* III, iv, 35: '—slander, Whose edge is sharper than the sword.'

(For as the caſe now ſtands, it is a Curſe
He cannot be compell'd too't) once remoue
The Root of his Opinion, which is rotten,
As euer Oake, or Stone was ſound.
*Leo.* A Callat
Of boundleſſe tongue, who late hath beat her Husband,
And now bayts me : This Brat is none of mine,
It is the Iſſue of *Polixenes.*
Hence with it, and together with the Dam,
Commit them to the fire.
*Paul.* It is yours :
And might we lay th'old Prouerb to your charge,
So like you, 'tis the worſe. Behold (my Lords)
Although the Print be little, the whole Matter
And Coppy of the Father: (Eye, Noſe, Lippe,

115. *ſound*] *found* Ff, Rowe i. 121. *them*] *it* Cap. conj.

113. **compell'd too't**] That is, on account of his supreme, autocratic position.

114, 115. **is rotten, As**] For other examples of the omission of the first *as*, see ABBOTT, § 276. In this present phrase, however, it is not impossible to suppose that the first *as* is absorbed in 'is.'—ED.

116. **Callat**] MURRAY (*N. E. D.*): Many have suggested its identity with Fr. *caillette*, 'foole, ninnie, noddie, naturall' (Cotgrave), dim. of *caille*, quail (esteemed a silly bird); but this does not quite answer phonetically, does not quite suit the sense, and was in French applied to men as readily as to women. Others have thought of Fr. *calotte*, a kind of small bonnet or cap covering only the top of the head, but no evidence appears connecting this especially with a 'callet.' The Gael. and Ir. *caille*, girl, has been also suggested. It is not certain which is the earlier sense; perhaps 'scold,' as in the verb, and 'callety,' *i. e. dialectic*, scolding, 'ill-tongued.'—DYCE (*Gloss.*): A trull, a drab, a jade. ('*Goguenelle : A fained title, or tearme, for a wench ; like our Gixie, Callet, Minx*, etc.'—Cotgrave.)

117, 118. **beat . . . bayts**] These two words were pronounced alike. 'A quibble,' says Dr Johnson, in his *Preface*, 'was to Shakespeare the fatal Cleopatra for which he lost the world and was content to lose it.'—ED.

118. **Brat**] MURRAY (*N. E. D.*): Of uncertain origin; Wedgwood, E. Müller, and Skeat think it the same word as *Brat*, cloth used as an over-garment, but evidence of the transition of sense has not been found. In 16th and 17th centuries sometimes used without contempt, though nearly always implying insignificance; the phrase *beggar's brat* has been common from the first.

123. **old Prouerb**] STAUNTON: Overbury quotes this 'old proverb' in his character of 'A Sargeant':—'The deuill cals him his *white Sonne ;* he is so like him, that hee is the worst for it, and hee lokes [takes—ed. 1627, ED.] after his father.'—*Works*, ed. 1616.

The trick of's Frowne, his Fore-head, nay, the Valley,
The pretty dimples of his Chin, and Cheeke; his Smiles:
The very Mold, and frame of Hand, Nayle, Finger.)
And thou good Goddeſſe *Nature*, which haſt made it
So like to him that got it, if thou haſt
The ordering of the Mind too, 'mongſt all Colours
No Yellow in't, leaſt ſhe ſuſpect, as he do's,
Her Children, not her Husbands.

127. *of's*] *of his* Var. Rann, Mal. Steev. Var. Knt, Coll. Sing. Ktly.
*Valley*] *valleys* Han. Cap. Rann, Ktly, Dyce ii, iii, Huds.
128. *pretty*] Om. Han.
*dimples of*] *dimples, of* Cap.
128. *of his Chin*] *of's chin* Dyce.
*Chin, and*] Om. Ritson.
*his Smiles*] Om. Cap. Rann. Separate line, Glo. Rlfe, Wh. ii, Dtn.
134. *Her*] Om. Anon. (Gent. Mag. 1789) ap. Cam.

127. **trick**] That is, lineament. It is properly a term in Heraldry. '*In Trick*: An expression used to denote a method of taking down arms by sketching them, letters or other abbreviations being employed to mark their tinctures, and numerals to denote the repetition of a charge.'—*Glossary of Terms Used in British Heraldry*, Oxford, 1847.

127. **the Valley**] It is possible that Hanmer is right in changing this to *valleys*, albeit that it may very well refer to some characteristic of a frowning forehead (which let us hope Perdita outgrew).—ED.

128. **his Smiles**] For the adroit disposition of these two words, so as to avoid the bugbear of a twelve-syllabled line, see Textual Notes.

130. **which**] For other examples of 'which' for *who* or *that*, see ABBOTT, § 265.

133. **Yellow**] JOHNSON: The colour of jealousy.—HUNTER (i, 418): 'That there is a nationall as well as a personal respect cannot be denyd, and colours rather than other are vulgarly appropriated to special uses, as symbolical to them, so far forth as a kind of superstition is growne uppon the avoyding, for you shal seldome see a bridgegroom wed in *yellow*, or a forsaken lover walk in *blew*. To mourn in *black* is as nationall a custome as for the grave and civill to go therein. Who sees not what a religion there is, as it were, in the use of colours? At a Saint George's feast, a tilt or triumph, no man will usurp his majesties known colours; *yellow* and *red*.'—Bolton's *Elements of Armouries*, 1610, p. 131.

134. **not her Husbands**] MALONE: In the ardour of composition Shakespeare seems to have forgotten the difference of sexes. No suspicion that the babe in question might entertain of her future husband's fidelity could affect the legitimacy of her offspring. However painful female jealousy may be to her who feels it, Paulina, therefore, certainly attributes to it, in the present instance, a pang that it can never give.—STEEVENS: I regard this circumstance as a beauty rather than a defect. The seeming absurdity in the last clause of Paulina's ardent address to Nature was undoubtedly designed, being an extravagance characteristically preferable to languid correctness, and chastised declamation.—The COWDEN-CLARKES: In Paulina the poet has given us a perfect picture of one of those ardent friends whose warmth of temper and want of judgement injure the cause they strive to benefit. Paulina, by

*Leo.* A groſſe Hagge:
And Lozell, thou art worthy to be hang'd,
That wilt not ſtay her Tongue.
*Antig.* Hang all the Husbands
That cannot doe that Feat, you'le leaue your ſelfe
Hardly one Subiect.
*Leo.* Once more take her hence.
*Paul.* A moſt vnworthy, and vnnaturall Lord
Can doe no more.
*Leo.* Ile ha' thee burnt.
*Paul.* I care not:
It is an Heretique that makes the fire,
Not ſhe which burnes in't. Ile not call you Tyrant:

135. *Hagge:*] *Hag!* Rowe.
137. *That wilt*] *Thou wilt* Rowe ii, Pope.
141. *once more*] *once more,* Theob.
144. *ha' thee*] *have thee* Var. Rann, Mal. Steev. Var. Knt, Sta.
146. *an Heretique*] $F_2$. *a heretic* Sing. Ktly. *an Heretick* or *heretic* $F_3F_4$ et cet.

her persevering iterance of the word 'good' excites Leontes' opposition, and lashes him into fury; and now, when she has made a moving appeal in her reference to the infant's inheritance of its father's look, smile, and features, she cannot refrain from merging into reproach, ending in actual extravagance.

136. **Lozell**] REED: 'A Losel is one that hath lost, neglected, or cast off his owne good and welfare, and so is become lewde and carelesse of credit and honesty.' Verstegan's *Restitution*, 1605, p. 335.—HALLIWELL: 'Lozel' is a variation of *lorel*, a term for a bad worthless fellow derived from the Anglo-Norman. 'Lorel, or lozel, or lurdene, *lurco*.'—*Prompt. Parv.* Cocke Lorel is called Cocke Losel in the rare tract called *Doctour Doubble Ale.* '*Maschefouyn*, a chuffe, boore, lobcocke, lozell, one that's fitter to feed with cattell, then to converse with men.'—Cotgrave.

138. **Hang . . . subject**] W. ALDIS WRIGHT (*Cam. Ed.*) records an Anonymous Conjecture to the effect that this speech of Antigonus is spoken aside. The plausibility of this conjecture is no whit diminished in the eyes of the present Editor by the fact that it occurred to him independently; what adds to its likelihood is that Leontes, by reiterating his previous command, conveys the impression that he has not heard Antigonus speak.—ED.

144. **ha' thee**] The change to '*have* thee' cannot be justified.—ED.

146, 147. **It is an Heretique . . . burnes in't**] HUDSON (p. 26): If Paulina's faults were a thousand times greater than they are, I could pardon them all for this one little speech; which proves that Shakespeare was, I will not say a Protestant, but a true Christian, intellectually at least, and far deeper in the spirit of his religion than a large majority of the Church's official organs were in his day, or, let me add, have been any day since. And this was written, be it observed, at a time when the embers of the old ecclesiastical fires were not yet wholly extinct, and when many a priestly bigot was deploring the lay ascendency which kept them from being rekindled.

But this moſt cruell vſage of your Queene
(Not able to produce more accuſation
Then your owne weake-hindg'd Fancy) ſomthing ſauors
Of Tyrannie, and will ignoble make you,
Yea, ſcandalous to the World.
*Leo.* On your Allegeance,
Out of the Chamber with her. Were I a Tyrant,
Where were her life? ſhe durſt not call me ſo,
If ſhe did know me one. Away with her.
*Paul.* I pray you doe not puſh me, Ile be gone.
Looke to your Babe (my Lord) 'tis yours: *Ioue* ſend her
A better guiding Spirit. What needs theſe hands?
You that are thus ſo tender o're his Follyes,
Will neuer doe him good, not one of you.
So, ſo: Farewell, we are gone. *Exit.*
*Leo.* Thou (Traytor) haſt ſet on thy Wife to this.
My Child? away with't? euen thou, that haſt
A heart ſo tender o're it, take it hence,
And ſee it inſtantly conſum'd with fire.
Euen thou, and none but thou. Take it vp ſtraight:
Within this houre bring me word 'tis done,
(And by good teſtimonie) or Ile ſeize thy life,

150. *ſomthing*] *sometimes* Rowe.
152. *to the*] *to all the* Pope, Han.
155. *durſt*] *doſt* $F_4$.
158. Ioue] *God* Anon. ap. Cam.
*her*] *him* Heath.
159. *better guiding*] *better-guiding* Walker.
*needs*] Dyce i, Sta. Cam. Wh. ii. *neede* $F_2$. *need* $F_3F_4$ et cet.
160. *o're*] *o'* Anon.
162. Scene vi. Pope, Han. Warb. Johns.
164. *with't?*] *with't.* Rowe. *with't!* Cap.
*thou,*] *thou, thou* Theob. Warb. Johns.
168. *'tis*] *it is* Pope, Theob. Warb. Johns. Var. '73.

150. hindg'd] This cannot refer to the metal double joints to which we are accustomed on modern doors, but rather to the *hooks* or *staples* on which doors were anciently hung, and of which we have possibly a survival in the 'hook-and-eye' hinges on which gates swing. Cotgrave gives '*Gonds d'vne porte.* The hookes, or hindges of a doore.' SKEAT (*Dict.*): 'So called, because the door *hangs* upon it; from M. E. *hengen*, to hang.'—ED.

160, 165. tender o're] Except in these two places, Shakespeare nowhere uses the phrase *tender over.* There is, 'So tender of rebukes' in *Cym.* III, v, 40. If this play were dictated to the compositors, in the printing office, whereof we have indications elsewhere, it is not impossible that 'tender *o*' was misheard 'tender o're.'—ED.

169. seize] The legal term.

With what thou elſe call'ſt thine : if thou refuſe,
And wilt encounter with my Wrath, ſay ſo ;
The Baſtard-braynes with theſe my proper hands
Shall I daſh out. Goe, take it to the fire,
For thou ſett'ſt on thy Wife.
*Antig.* I did not, Sir :
Theſe Lords, my Noble Fellowes, if they pleaſe,
Can cleare me in't.
*Lords.* We can : my Royall Liege,
He is not guiltie of her comming hither.
*Leo.* You're lyers all.
*Lord.* Beſeech your Highneſſe, giue vs better credit:
We haue alwayes truly ſeru'd you, and beſeech'

170. *what thou elſe call'ſt*]*all that's* Han. (reading *And...seize*, as one line).
172. *Baſtard-braynes*] *bastard's brains* Heath, Walker, Huds. Wh. ii.
174. *ſett'ſt*] *sett'd'st* Han.
176. *Theſe*] *The* Pope, Han.
180. *You're*] *You are* Var. Rann, Mal. Steev. Var. Knt, Wh. i.
181. Lord.] Lords. Rowe. 1 L. Cap.
182. *We haue*] *We've* Pope+, Dyce ii, iii.
*beſeech'*] White. *beseech you* Rowe+, Var. '73, Coll. ii (MS), Ktly, Dyce ii, iii, Cam. Huds. Dtn. *beſeech* Ff et cet.

171. **wilt**] For other examples of the future for the subjunctive, see ABBOTT, § 348.

172. **Bastard-braynes**] DYCE (ed. iii): I am strongly inclined to think, with Mr W. N Lettsom [anticipated by HEATH, p. 210—ED.], that the true reading is '*bastard's* brains;' for it is unquestionable that, occasionally throughout the Folio, a hyphen has usurped the place of the final *s;* see Walker, *Crit.* i, 261.

175. **I did not, Sir**] I can recall no other play of Shakespeare's wherein the courtiers address their sovereign in such downright speech as in this.—ED.

178, 179. **Lords. We . . . hither**] It must be confessed that there is something slightly unnatural in this harmonious chorus of 'Lords.' ROWE changed 'Lords' to *Lord*, and CAPELL specified *1 Lord.* An Anonymous conjecture, recorded in the Cam. Ed. is certainly plausible. It suggests that, with one voice the Lords all say 'We can,' which is not too great a tax either on their unanimity or on our credulity. Then the 'First Lord' assumes the office of spokesman and completes the sentence.—ED.

181. **Lord.**] The COWDEN-CLARKES: It is worthy of observation that the character of this speaker is delineated with so much moral beauty throughout (from that speech of chivalrous loyalty to his queen, and courageous loyalty to his king: 'For her, my Lord, I dare my life lay down,' etc., II, i; down to the present earnest remonstrance), that in the play of any other dramatist it would have assumed name and shape as a personage of importance; whereas, in Shakespeare's wealth of resource, and care in finishing even the most subordinate parts among his *dramatis personæ*, it merely figures as 'First Lord.'

182. **beseech'**] The apostrophe marks an elision of *you*. If this was sufficiently

So to eſteeme of vs : and on our knees we begge,
(As recompence of our deare ſeruices
Paſt, and to come) that you doe change this purpoſe,
Which being ſo horrible, ſo bloody, muſt
Lead on to ſome foule Iſſue. We all kneele.
*Leo.* I am a Feather for each Wind that blows :
Shall I liue on, to ſee this Baſtard kneele,
And call me Father? better burne it now,
Then curſe it then. But be it : let it liue.
It ſhall not neyther. You Sir, come you hither :
You that haue beene ſo tenderly officious
With Lady *Margerie*, your Mid-wife there,
To ſaue this Baſtards life; for 'tis a Baſtard,
So ſure as this Beard's gray. What will you aduenture,

183. *So...knees*] One line, Han. Abbott (§ 499).
*of vs : and on*] *us : on* Anon. ap. Cam.
184. *ſeruices*] *service* Han.
187. *We all*] Lords. *We all* Anon. ap. Cam.
*kneele.*] *kneel*— Rowe+, Var.'73.
187. [they kneel. Johns.
188, 190. *Feather...Father*] *Father... Feather* $F_4$. *father...father* Rowe.
192. [To Ant. Rowe.
194. *Mid-wife*] *mild wife* Cap. conj. Rann.
196. *this*] *thy* Coll. (Egerton MS), Dyce. *your* Coll. (MS) ap. Cam.

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clear to readers three hundred years ago, it is a rather humiliating confession of inferior intelligence that we at this late day should require to have the *you* inserted in full. The same elision is indicated in 'Please 'your Highnesse' in line 231, below. See II, i, 18.—ED.

185. and to come] DEIGHTON: 'Recompense,' strictly speaking, can be only for what is past; the word we use in such a sense in regard to the future is *earnest*.

188. I am, etc.] The constant plea of an obstinate, headstrong man on the point of yielding.—ED.

194. Mid-wife] CAPELL (p. 169): It is possible, certainly, that this may be the Author's word; and Paulina's bringing the child *in* be held a bringing it *forth* by the person to whom 'tis given; but this conceit is so poor, that he ought not be saddl'd with it; especially when means are at hand to clear him of such a blemish by a reading of such likelihood as is—*mild wife;* terms which, taken ironically, agree with all the conceptions of her which the speaker entertain'd at this time.

196. this] THEOBALD (*Nichols*, ii, 360): I suspect we ought to read, '*his* beard,' *i. e.* Antigonus's; the king cannot mean his own. It is plain from I, i, that the prince was a very young boy; and the king says that looking upon the child, he was moved to throw off twenty-three years; so that allowing the child to be eight years old, the father could be but thirty-one. How old Antigonus might be, can scarce be determined, neither, with certainty. The Shepherd speaks of him as an '*old man*'; but how he knew him to be old, I cannot tell.—MALONE: The king must mean the beard of Antigonus, which, perhaps, both here and on the former occasion [II, i, 184], it

To ſaue this Brats life ? 197
*Antig.* Any thing (my Lord)
That my abilitie may vndergoe,
And Nobleneſſe impoſe : at leaſt thus much ; 200
Ile pawne the little blood which I haue left,
To ſaue the Innocent : any thing poſſible.
*Leo.* It ſhall be poſſible : Sweare by this Sword
Thou wilt performe my bidding.
*Antig.* I will (my Lord.) 205
*Leo.* Marke, and performe it : ſeeſt thou? for the faile
Of any point in't, ſhall not onely be
Death to thy ſelfe, but to thy lewd-tongu'd Wife,
(Whom for this time we pardon) We enioyne thee, 209

200. *at leaſt*] *at laſt* Ff.
202. *any thing*] *what's* Han.
208. *lewd-tongu'd*] *loud-tongued* Anon. ap. Cam.

was intended he should lay hold of. . . . He cannot mean his own beard.—COLLIER (ed. ii): The old MS corrector of Lord Ellesmere's $F_1$ altered 'this' to *thy*, which, probably, was the true reading. Leontes could not, of course, refer to his own beard; and in order to make '*this* beard' intelligible, he must have touched or plucked that of Antigonus.—HALLIWELL: Leontes is rather rough with Antigonus, and he may be supposed to seize his beard as he speaks these words.—DYCE (ed. iii): That there is nothing objectionable in '*thy* beard' and 'will *you* adventure' being so placed in juxtaposition, might be shown by many passages of Shakespeare; *e.g.* we find 'Mark *your* divorce . . . *thou* art too base.'—IV, iv, 466. [If personal accentuation of his remarks on the part of Leontes were as common as we may be led to infer from this and the preceding incident, where Capell suggests that the king pulls Antigonus's nose, it would go far to explain the familiar outspoken language which apparently reigns at this Court.—ED.]

203. **Sword**] HALLIWELL: It was anciently the custom to swear by the cross on the handle of a sword, or by the sacred name of Jesus, which was sometimes engraven on the top of the blade or on the pommel of the sword. According to a MS of the time of Queen Elizabeth, in the Sloane Collection, the oath taken by a Master of Defence, when his degree was conferred upon him, commenced as follows: 'First, you shall sweare, so help you God and halidome, and by all the Christendome which God gave you at the fount-stone, and by the crosse of this sword which doth represent unto you the crosse which our Saviour suffered his most paynful deathe upon,' etc. [See notes in this ed. in *Ham.* I, v, 147.]

206. **the faile**] *Failure*, which we should, perhaps, now use, Shakespeare never used. It is, so says SKEAT, 'an ill-coined and late word, used by Burke, *On the Sublime*, pt. iv, § 24. BRADLEY, however (*N. E. D. s. v. Failure*), says: First found in 17th c. in form *failer*, an adopted form of Anglo-French *failer*, for French *faillir*, to fail. . . . Subsequently the ending was variously confused with the suffixes *-or*, *-our*, *ure*, but the original form did not become obsolete until the end of the century.' 'Fail' is used again in V, i, 36.

As thou art Liege-man to vs, that thou carry
This female Baſtard hence, and that thou beare it
To ſome remote and deſart place, quite out
Of our Dominions ; and that there thou leaue it
(Without more mercy) to it owne protection,
And fauour of the Climate : as by ſtrange fortune
It came to vs, I doe in Iuſtice charge thee,
On thy Soules perill, and thy Bodyes torture,
That thou commend it ſtrangely to ſome place,
Where Chance may nurſe, or end it : take it vp.
*Antig.* I ſweare to doe this: though a preſent death
Had beene more mercifull. Come on (poore Babe)
Some powerfull Spirit inſtruct the Kytes and Rauens
To be thy Nurſes. Wolues and Beares, they ſay,
(Caſting their ſauageneſſe aſide) haue done
Like offices of Pitty. Sir, be proſperous

214. *more*] *much* Ff, Rowe, Pope. *it owne*] $F_2$, Wh. Sta. Cam. ii, Rlfe, Dtn.
218. *ſtrangely to ſome*] *to some stranger* Han.
219. *Chance*] *change* $F_3F_4$.

214. **it owne**] ROLFE: It is to be noted that the only instance in which *its* occurs in our present Bible (Lev. xxv, 5), the ed. of 1611 has 'it owne;' and in the Geneva version of 1579 we find 'it owne accorde' in Acts xii, 10. So in Sylvester's *Du Bartas*, 1605: 'By little and little it owne selfes consumer. [*The Second Day of the first Week*, p. 10, ed. 1632.]' These and similar instances would seem to show that the old possessive *it* was often retained in this expression after it had gone out of general use; and they justify us in assuming that 'it own' is what Shakespeare probably wrote here. *Its own* (or *it's own*), of which we have a solitary instance in I, ii, 310, above, may be the printers' variation from the MS; though it is not improbable that the poet may have written it so. [See I, ii, 183, 310.]

215, 218. **strange . . . strangely**] WALKER (*Crit.* ii, 288) has collected a number of instances where 'strange' has the sense of *extraneous, foreign*. Thus here, '"strange" is alien, foreign; it being, as Leontes maintains, the child of a foreigner.'—JOHNSON, however, paraphrases 'strangely,' in line 218: 'Commit it to some place, *as a stranger*, without more provision.'—DELIUS sees in the passage a reminiscence of *Dorastus and Fawnia*: 'that seeing (as he thought) it came by fortune, so he would commit it to the charge of Fortune.'

222. **Rauens**] GREY (i, 253): Alluding to *1 Kings*, xvii, 2, 3, 4.

225. **Sir, be prosperous**] RODERICK (p. 250): Antigonus takes his leave with two wishes. The first, that the king may enjoy *more prosperity* than such a deed as this of exposing the child could with any right *demand*, or in reason *expect* (for this must be the meaning of—'be prosperous in more than this deed does require'). The second wish is, that the *blessing* of Heaven may protect the poor child, *condemned to be exposed*, against the intended effects of its father's *cruelty*. Read as follows:—

In more then this deed do's require ; and Bleſſing
Againſt this Crueltie, fight on thy ſide
(Poore Thing, condemn'd to loſſe.) *Exit.*
*Leo.* No : Ile not reare
Anothers Iſſue. *Enter a Seruant.*
*Seru.* Pleaſe 'your Highneſſe, Poſts
From thoſe you ſent to th'Oracle, are come
An houre ſince : *Cleomines* and *Dion*,
Being well arriu'd from Delphos, are both landed,
Haſting to th'Court.
*Lord.* So pleaſe you (Sir) their ſpeed
Hath beene beyond accompt.
*Leo.* Twentie three dayes
They haue beene abſent : 'tis good ſpeed : fore-tells
The great *Apollo* ſuddenly will haue
The truth of this appeare : Prepare you Lords,
Summon a Seſſion, that we may arraigne
Our moſt diſloyall Lady : for as ſhe hath
Been publikely accus'd, ſo ſhall ſhe haue
A iuſt and open Triall. While ſhe liues,

227. *ſide*] *side !* Theob.
228. [Exit with the child. Rowe.
229. *reare*] *rare* $F_2$. *rear* $F_3F_4$.
230. Seruant] Messenger Rowe.
231. *Pleaſe 'your*] $F_2$. *Pleaſe your* $F_3F_4$.
233. Cleomines] Cleomenes Cap.
236. Lord.] 1.L. Cap.
237. *accompt*] *account* $F_4$.
239. *'tis.../ſpeed :*] *'tis.../ſpeed* $F_4$. *this good speed* Pope+, Rann. *'Tis good speed, and* or *'Tis good speed, it* Ktly conj.
240. *The great*] *That great* Rann.

'In more than this deed does require! And blessing Against *his* cruelty (*addressing himself to the child*) fight on thy side,' etc.

228. **losse**] MALONE: That is, to exposure, similar to that of a child whom its parents have lost. I once thought that 'loss' was here licentiously used for *destruction ;* but that this was not the primary sense here intended, appears from III, iii, 57, 58: 'Poor wretch, That . . . art thus exposed To *loss* and what may *follow !*'

231. **Please'**] Note the apostrophe indicating the elision of *you*, which, were it present, would make the phrase parallel to 'please you (Sir)' in line 236. See II, i, 18.

234, 235. **are . . . Hasting**] The lack of the conjunction *and* may be evaded by punctuating: 'are, both landed, Hasting,' etc.

237. **beyond accompt**] That is, beyond any of which we have account, unprecedented. It can hardly mean, beyond computation. Possibly, the modern newspaper phrase quite corresponds to it: *to break the record.*—ED.

239. 'tis] DYCE (ed. iii): I should have followed Pope in substituting *this*, had not that word occurred in the next line but one. And qy. '*That* great'? ('The'

My heart will be a burthen to me. Leaue me, 246
And thinke vpon my bidding. *Exeunt.*

## *Actus Tertius. Scena Prima.*

*Enter Cleomines and Dion.*

*Cleo.* The Clymat's delicate, the Ayre moſt ſweet,
Fertile the Iſle, the Temple much ſurpaſſing
The common prayſe it beares. 5

246. *burthen*] $F_2$, Cap. Knt, Wh. Cam. Rlfe. *burden* $F_3F_4$ et cet.
247. Exeunt.] Exeunt severally, Theob.
1. Scena] Scæna $F_3F_4$.
A Part of Sicily near the Sea-side. Theob. The same. A Street in some Town. Cap. Delphi, near the temple of Apollo. Hal. A Sea-port in Sicilia. Cam.
2. Enter...] Enter...with Attendants. Johns.
4. *Iſle*] *ſoil* Warb. conj., Han. Cap.

having been caught from the next line); yet in III, ii, 145 we '*the great* Apollo.' [Anticipated by Rann.]

246. burthen] LADY MARTIN (p. 358): He had yet to learn how much heavier a burden his heart would have to bear.

247. thinke vpon] This is more than merely '*meditate upon* my bidding;' it is, rather, 'have regard to my bidding' or, as DEIGHTON paraphrases it: 'take care that it is performed.'

1. Actus Tertius] THEOBALD (*Nichols*, ii, 361): I think this ought rather to be the last scene of the Second Act. We find, at II, iii, 234, that Cleomines and Dion are arrived from Delphos, but at line 28 of the present scene, they are not yet arrived to Court, but want fresh horses for their last stage; and yet the very next scene opens with the session convened for the queen's trial, the determination of which was to await the answer of the Oracle. This hurries the action on with somewhat too much precipitation; and, besides, the interval of an Act is absolutely necessary, for placing the benches, and other formalities, requisite to represent a Court of Judicature. [Theobald did not repeat this in his subsequent edition.]—KOPPEL (*Sh. Jhrbuch*, ix, 289): The 'Sea-port in Sicilia' of the Cam. Ed. is erroneous; for in the last scene of the preceding Act the messenger has already reached the Court who had left them at the harbour, and since they were hasting thence on their way to the Court, they could not possibly be still at the sea-port. Moreover, if, while still at the sea-port, they called for '*fresh horses*,' we should have to assume that they had performed a sea-voyage on horseback.—HALLIWELL: The present scene takes place apparently in Delphi, soon after Cleomenes and Dion had visited the Oracle, the allusion to the happy issue of the journey referring to the accomplishment of the object of their mission, not necessarily including their return to Sicily. It is to be assumed the temple was some distance from the sea, and they required fresh horses, not for their

*Dion.* I ſhall report, 6
For moſt it caught me, the Celeſtiall Habits,
(Me thinkes I ſo ſhould terme them) and the reuerence
Of the graue Wearers. O, the Sacrifice,
How ceremonious, ſolemne, and vn-earthly 10

7. *it*] *they* Han. Rowe. *sacrifice*— Theob. *sacrifice!*
9. *Sacrifice,*] *Sacrifice.* Ff. *sacrifice;* Cap.

last stage in Sicily, but to take them with the utmost rapidity down to their ship. The opening words of Cleomenes seem conclusively to show that the scene was near the temple of the Oracle. [It adds greatly to Halliwell's argument that Cleomenes says 'The climate is delicate,' not '*was* delicate.'—ED.]

1. LADY MARTIN (p. 358): Here follows one of those exquisite scenes with which Shakespeare so often enriches his plays, in the creative exuberance of his imagination, and prompted by the subtle sense of what is wanted to put his audience in the right mood for what is next to follow. After all the prophetic vehemence of Paulina and the insane passion of Leontes, he seems to have felt that something in a gentler strain was needed to calm the emotions of his hearers, and lift them into a serener air, before showing Hermione upon her trial.

4. **Isle**] WARBURTON: But the temple of Apollo at Delphi was not an island, but in Phocis, on the continent. Either Shakespeare, or his editors, had their heads running on Delos, an island of the Cyclades. If it was the editor's blunder, then Shakespeare wrote: 'Fertile the *soil*,'—which is more elegant, too, than the present reading.—JOHNSON: Shakespeare is little careful of geography. There is no need of this emendation in a play of which the whole plot depends upon a geographical error, by which Bohemia is supposed to be a maritime country.—THEOBALD was the first to note that in representing Delphi as on an island and in giving Bohemia a sea-coast Shakespeare merely followed Greene's *Dorastus and Fawnia.*

6, 7. **I shall report, For most**] WARBURTON: What will he report? And what means the reason of his report, that the celestial habits most struck his observation? We should read, '*It shames* report. *Foremost* it,' etc. Cleomines had just before said, that the 'temple much surpassed the common praise it bore.' The other, very naturally, replies—*it shames report*, as far surpassing what report said of it. He then goes on to particularise the wonders of the place: '*Foremost*, or first of all, the priests' garments, then their behaviour, their act of sacrifice, etc., in reasonable good order. [There is no need of refuting any of Warburton's dogmatic perversions. His contemporaries paid but little heed to them (as shown by the financial failure of his edition), and posterity still less. Like much else, they find a place in this edition merely as belonging to the History of Shakespearian Criticism.—ED.]

7. **it caught**] JOHNSON: 'It' may relate to the whole spectacle.

10. **ceremonious**] WALKER (*Crit.* ii, 73) adduces examples from Shakespeare's contemporaries to prove 'that *ceremony* and *ceremonious* were pronounced by our ancient poets,—very frequently, at least,—*cer'mony* and *cer'monous*.' In a footnote, LETTSOM observes that, 'Some of the writers quoted by Walker seem to have even pronounced *cermny*, *cermnous*.—STAUNTON (noted by Lettsom) had already anticipated Walker in detecting this pronunciation. On 'ceremony' in *All's Well*, II, iii, 185, he remarks, 'It has never, that we are aware, been noticed that Shakespeare usually

It was i'th'Offring?
*Cleo.* But of all, the burſt
And the eare-deaff' ning Voyce o'th'Oracle,
Kin to *Ioues* Thunder, ſo ſurpriz'd my Sence,
That I was nothing.
*Dio.* If th'euent o'th'Iourney
Proue as ſucceſſefull to the Queene (O be't ſo)
As it hath beene to vs, rare, pleaſant, ſpeedie,
The time is worth the vſe on't.
*Cleo.* Great *Apollo*
Turne all to th'beſt: theſe Proclamations,
So forcing faults vpon *Hermione*,
I little like.
*Dio.* The violent carriage of it
Will cleare, or end the Buſineſſe, when the Oracle
(Thus by *Apollo's* great Diuine ſeal'd vp)
Shall the Contents diſcouer: ſomething rare
Euen then will ruſh to knowledge. Goe: freſh Horſes,
And gracious be the iſſue. *Exeunt.*

11. *Offring?*] *offering!* Rowe.
12. *of all, the*] *of all the* $F_4$.
18. *ſpeedie,*] *speedy;* Rowe, Pope.
19. *time...vſe*] *use...time* Han. Warb. Cap.
21. *beſt:*] *best!* Rowe.
25. *Buſineſſe,*] *business;* Theob.
27. *diſcouer:*] *discover*, Johns.
28. *Goe...Horſes,*] *Go—fresh horses—* Johns. [To an Attendant] *Go...horses.* Dyce ii.

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pronounces *cere* in *ceremony, ceremonies, ceremonials* (but not in *ceremonious, ceremoniously*) as a monosyllable, like *cere-cloth, cerement.*' In all the examples which Staunton quotes, the word in question comes at the end of the line, never the true place to test pronunciation. If, as Staunton says, Shakespeare does not contract *ceremonious*, his observation does not apply to the present line, where, if anywhere, a contraction is somewhere needed;—unless we are willing tamely to submit to the odium of a line of twelve syllables,—a humiliation which is, I think, inevitable if we are to hear in the measure of the line the solemn march of the sacrificial priests.—ED.

13, 14. **eare-deaff'ning . . . Thunder**] Has Shakespeare any authority for this fine description of the utterance of an oracle, other than the hint in *Dor. and Fawn.*?

17. **successefull**] In $F_2$ the first *u* is imperfect, and its imperfection is faithfully reproduced in Booth's *Reprint*. A microscopic examination shows that in my copy of $F_2$ it is *u* and not *n*.

19. **time . . . on't**] JOHNSON gives this a selfish interpretation by paraphrasing it: 'the time which we have spent in visiting Delos [*sic*] has recompensed us for the trouble of so spending it.' But MALONE gives the better meaning: 'If the event prove fortunate to the Queen . . . the happy issue of our journey will compensate for the time expended in it, and the fatigue we have undergone.'

## *Scœna Secunda.*

*Enter Leontes, Lords, Officers : Hermione (as to her Triall) Ladies : Cleomines, Dion.*

*Leo.* This Seſſions(to our great griefe we pronounce) 4

1. Scene represents a Court of Justice. Theob. At the upper end, a Throne; Lords, on either Hand, Judges, and other Officers, seated; People attending. Cap.

2. Enter...] Leontes, Lords, and Officers appear properly seated. Theob.

3. Cleomines, Dion] Om. Rowe, et seq.

4. *Seſſions*] *session* Theob+, Cap. Var. Rann, Dyce ii, iii, Huds.

*pronounce*] *pronounce it* Ktly.

2. LADY MARTIN (p. 359): This is a scene which makes a large demand upon the resources of an actress, both personal and mental. With enfeebled health, and placed in a most ignominious position, Hermione must be shown to maintain her queenly dignity, and to control her passionate emotion under an outward bearing of resigned fortitude and almost inconceivable forbearance.

In my early studies for the impersonation of Hermione, and in my acting of the character, I used to find myself imagining the procession of the queen and her suite through the streets, 'i' the open air,' from the prison, where she had spent the last few weeks, to the Hall of Justice. Her ladies are by her side, not weeping now, for their mistress had shown them how to bear affliction. The fragile form, the sad, far-away looking eyes, the pale but lovely face, so stricken with suffering, reveal too well all that she has been passing through. Whatever impression of the queen's guilt may have been raised in the people's mind by the sudden flight of Polixenes and his followers, her look and bearing, I felt, must dispel every thought save that of the cruel indignity with which she had been treated. No taunting voice would be raised. The rumour would have gone abroad that the young Prince Mamillius had been denied access to her, that the newly born babe, her one solace in her prison, had been taken from her and cast out to die a cruel death. The people would think, too, of the indecent haste which was now hurrying her to her trial before the Court of Justice, with no allowance for the time of rest, which, after the pains of maternity, ''longs to women of all fashion.' Had she turned her head towards the crowd, she would have seen the men with bowed heads and looks of reverence and pity,—the women with streaming eyes bent tenderly and sympathisingly upon her. But, no! her thoughts were away upon the scene that awaited her. Would her strength avail for the strain which she knew was presently to be put upon it, when alone, unaided, she must plead her cause, with more than her life,—her honour,—at stake, and with him for her accuser who should best have known how her whole nature belied his accusation? Sorely, indeed, does she need that the heavens shall look 'with an aspect more favourable' upon her.

4. **Sessions**] DYCE (ed. iii): As Mr W. N. Lettsom observes, in the concluding speech of Act II. we have 'summon *a session*.'

Euen puſhes 'gainſt our heart. The partie try'd,
The Daughter of a King, our Wife, and one
Of vs too much belou'd. Let vs be clear'd
Of being tyrannous, ſince we ſo openly
Proceed in Iuſtice, which ſhall haue due courſe,
Euen to the Guilt, or the Purgation :
Produce the Priſoner.
*Officer.* It is his Highneſſe pleaſure, that the Queene
Appeare in perſon, here in Court. *Silence.*

5. *Euen*] *Ever* Anon. ap. Cam.
7. *belou'd.*] *belov'd*, Rowe.
10. *Purgation :*] *purgation.* Rowe.
13. Silence.] Silence. Enter Ff. Given to a Crier, after line 14. Cap. (after line 13). Dyce, Huds. As a stage-direction, Coll. As part of the Officer's speech, Rowe et cet.
13. [Hermione is brought in guarded; Paulina and Ladies attending. Theob. Enter Hermione, to the Bar; Paulina, and Ladies, with her; Officers preceding. Cap.

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5. **pushes**] STEEVENS: Compare *Macb.* III, i, 116:—'—every minute of his being thrusts Against my near'st of life.'

10. **Euen**] RODERICK (Edwards, *Canons*, p. 251): This word is to be here understood, not as an adverb, *etiam*, but as an adjective, *æqualis*; 'Justice shall have its due course; *equal* to the guilt, or the innocence, which shall appear in the queen upon her trial.' 'It may be so,' says R. G. WHITE (ed. i), 'but the phrase in its ordinary sense,—that justice shall have its course, whether it lead to the guilt or acquittal of the prisoner,—is at least as pertinent and forcible.' With this view, DEIGHTON and the present Editor agree.

10. **Purgation**] I am tempted to believe that this sentence is unfinished. If it be so, it indicates, as the preceding sentences indicate, the excessive perturbation of mind in Leontes.—ED.

13. **Silence**] CAPELL (p. 170): This *Crier* is of the editor's framing; and '*Silence*' brought from a line above, where 'tis of the officer's uttering after '*court*;' the reasons are plain enough. [Which, being interpreted, means that Capell introduces a 'Crier' who proclaims 'Silence!' after Leontes has said, 'Read the indictment.']—COLLIER: Modern editors have chosen to take '*Silence*' as an exclamation of the officer; so it might be; but the printer of $F_2$ did not so understand it, and the editor of $F_3$, when supplying an obvious omission, did not think fit to alter the reading. The word *Silence* was probably meant to mark the suspense that ought to be displayed by all upon the stage, on the entrance of Hermione to take her trial.—DYCE (*Remarks*, p. 82): That the word belongs either to the *Officer*, or to a *Crier*, is proved by the following passage in *Henry VIII.* at the opening of the trial of Queen Katherine:—'*Wol.* Whilst our commission from Rome is read, *Let silence be commanded.* *K. Hen.* What's the need? It hath already publicly been read . . . you may then spare that time. *Wol.* Be't so.—Proceed.' If the 'commission from Rome' had been read in court, the Crier would have previously proclaimed 'Silence!'—CAMBRIDGE EDITORS: There is no reason why . . . the officer who has already spoken should not also command silence. [It is of small moment by whom the com-

*Leo.* Reade the Indictment.

*Officer.* Hermione, *Queene to the worthy* Leontes, *King of Sicilia, thou art here accuſed and arraigned of High Treaſon, in committing Adultery with* Polixenes *King of Bohemia, and conſpiring with* Camillo *to take away the Life of our Soueraigne Lord the King, thy Royall Husband: the pretence whereof being by circumſtances partly layd open, thou*(Hermione) *contrary to the Faith and Allegeance of a true Subiect, didſt counſaile and ayde them, for their better ſafetie, to flye away by Night.*

*Her.* Since what I am to ſay, muſt be but that
Which contradicts my Accuſation, and
The teſtimonie on my part, no other
But what comes from my ſelfe, it ſhall ſcarce boot me
To ſay, Not guiltie : mine Integritie
Being counted Falſehood, ſhall (as I expreſſe it)
Be ſo receiu'd. But thus, if Powres Diuine
Behold our humane Actions (as they doe)

15. Officer.] Off. [reads.] Cap.
19. pretence] *practice* Walker (*Crit.* ii, 245).
20. circumſtances] circumſtance Ff, Rowe i.
22. flye] flee $F_3F_4$.
26. *The*] Om. Pope ii.
31. *humane*] *human* Rowe.

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mand is given; it is sufficient that a certaim amount of formality is maintained to aid the illusion that we are present in court. The word 'Silence!' is all-sufficient, by by whomsoever uttered.—ED.]

14. Indictment] LORD CAMPBELL (p. 73): Though the indictment is not altogether according to English legal form, and might be held insufficient on a writ of error, we lawyers cannot but wonder at seeing it so near perfection in charging the treason, and alleging the overt act committed by her 'contrary to the faith and allegiance of a true subject.'

19. pretence] JOHNSON: This is, in this place, taken for a *scheme laid*, a *design formed*; to 'pretend' means to *design* in *The Two Gent.*—DYCE (ed. iii): 'Pretence' is quite right [see Text. Notes]; Shakespeare found the word in Greene's novel: 'their *pretence* being partly spyed,' etc. [See *Dorastus and Fawnia.*]

28. Integritie] JOHNSON: That is, my *virtue* being accounted *wickedness*, my assertion of it will pass but for a *lie*. *Falsehood* means both *treachery* and *lie*.

30. But thus] DEIGHTON: But as I have to speak, this is what I say.

31. humane] No distinction is made in the Folio, between *human* and *humane*, either in spelling or pronunciation. The accent is uniformly on the first syllable, except in line 178 of this scene. See, also, V, i, 51.

31. as they doe] The COWDEN-CLARKES: The fervour, faith, courage, yet simplicity, summed in these three monosyllables, it would be difficult to match.

I doubt not then, but Innocence ſhall make
Falſe Accuſation bluſh, and Tyrannie
Tremble at Patience. You (my Lord) beſt know
(Whom leaſt will ſeeme to doe ſo) my paſt life
Hath beene as continent, as chaſte, as true,
As I am now vnhappy ; which is more
Then Hiſtorie can patterne, though deuis'd,
And play'd, to take Spectators. For behold me,
A Fellow of the Royall Bed, which owe
A Moitie of the Throne : a great Kings Daughter,
The Mother to a hopefull Prince, here ſtanding
To prate and talke for Life, and Honor, fore
Who pleaſe to come, and heare. For Life, I prize it
As I weigh Griefe (which I would ſpare:) For Honor,
'Tis a deriuatiue from me to mine,

33. *Accuſation*] *Accusations* Ff, Rowe, Pope, Han.
35. *Whom*] *Who* Rowe et seq.
40. *owe*] *owes* Var. '85.
43. *prate*] *plead* Ktly conj. *fore*] *'fore* Pope et seq.
45. *Griefe*] *speech* or *breath* Daniel.

35. **Whom**] For many other examples of 'whom' for *who*, see ABBOTT, § 274.

37. **which**] MALONE: That is, which unhappiness.

40. **owe**] That is, *own ; passim.*

44. **For life, etc.**] JOHNSON: 'Life' is to me now only 'grief,' and as such only is considered by me; I would, therefore, willingly dismiss it. To 'spare' anything is to *let it go*, to *quit* the possession of.—STAUNTON: It is surprising this passage should have passed without question, for 'grief' must surely be an error. Hermione means that life to her is of as little estimation as the most trivial thing which she would part with; and she expresses the same sentiment shortly after, in similar terms,—'no life, —I prize it *not a straw*.' Could she speak of 'grief' as a trifle, of no moment or importance? [As an answer to Staunton, Dyce quotes Dr Johnson's paraphrase. The trace of sad irony in Hermione's 'which I would spare' seems to have escaped Staunton's notice.—ED.]—CAMBRIDGE EDITORS: Is not the meaning this, that Hermione now holds life and grief to be inseparable and would willingly be rid of both? Johnson's note is to this effect.

45. **For Honor**] That is, as regards honor; as in *Ham.* I, v, 39:—'For your desire to know what is between us, O'ermaster it,' etc. or *Lear*, II, ii, 114:—'For you, Edmund, whose virtue . . . commends itself, you shall be ours,' etc. See ABBOTT, § 149.

46. **me to mine**] STEEVENS: This sentiment, which is probably borrowed from *Ecclesiasticus*, iii, 11, cannot be too often impressed on the female mind:—'The glory of a man is from the honour of his father; and a mother in dishonour is a reproach unto her children.' [So reads the text of the *Authorised Version*, with which in all likelihood Shakespeare was not familiar. In the *Bishops' Bible*, of 1568, which Shakespeare knew, and knew thoroughly, this verse in *Ecclesiasticus* reads quite dif-

And onely that I ſtand for. I appeale 47
To your owne Conſcience (Sir) before *Polixenes*
Came to your Court, how I was in your grace,
How merited to be ſo : Since he came, 50
With what encounter ſo vncurrant, I
Haue ſtrayn'd t'appeare thus ; if one iot beyond 52

51. *vncurrant, I*] *uncurrent I* Rowe. *thus?* Han. Cap. Ktly. *I have...thus?* Var. '73, '78, '85.
51, 52. *I haue...thus;*] *have I...*

ferently from that which Steevens has chosen as a text for the edification of the 'female mind;' it is as follows:—'For the worshyp of a mans father, is his owne worshyp: and the reproche of the mother, is the dishonestie of the sonne,' where 'the reproche of the mother' means the reproach cast on her by her son's dishonesty,—a sentiment which cannot be too often impressed on the male mind.—ED.]

47. **I appeale**] See *Dorastus and Fawnia.*

51, 52. **With what . . . appeare thus**] JOHNSON: These lines I do not understand; with the licence of all editors, what I cannot understand I suppose unintelligible, and therefore propose that they may be altered thus: 'With what encounter so uncurrent *have I* Been *stain'd* to appear thus?' At least, I think it might be read: 'With what encounter so uncurrent *have I* Strain'd to appear thus?' [Hanmer's text; except that 'have' closes the line.]—CAPELL (p. 170): The place's wording is cloudy, and not to be commended; 'encounter' must relate to Polixenes, to her encounter with him, and the light the editor sees it in is as follows: Since he came, in what blameable manner have I met his friendship, eagerly met it (for that is convey'd in 'strain'd'), that I should appear thus, or where I do? the fault lies in a discordant and ill-chosen metaphor, fetch'd from racing.—STEEVENS: 'Uncurrent encounter' may be a metaphor taken from *tilting*, in which the shock of meeting adversaries was so called. The sense would then be: 'In what base reciprocation of love have I caught this strain?' Mrs Ford talks of some 'strain' in her character [*Mer. Wives*, II, i, 91], and in Beau. & Fl.'s *Custom of the Country* the same expression occurs: 'or strain your loves With any base or hir'd persuasions.'—[I, i. For neither of these quotations did Steevens give the reference to Act and Scene. Neither of them is sufficiently parallel to the present passage. In *Mer. Wives* 'strain,' a noun, refers to natural tendency; and in the *Custom of the Country* it means *constrain.*]—M. MASON: Johnson would not have proposed his alteration had he considered, with attention, the construction of the passage, which runs thus: 'I appeal to your own conscience, with what encounter,' etc., that is, 'I appeal to your own conscience *to declare* with what encounter I have,' etc. The following words, 'if one jot beyond the bound of honour,' would induce me to think that we ought to read *strayed* instead of 'strayn'd,' but the present reading is sense.—MALONE: 'I have strain'd' may perhaps mean: 'I have swerved or deflected from the strict line of duty.'—COLLIER in his First Edition gives a paraphrase by Mr Amyot: 'I appeal to your conscience how it has happened that I have had to struggle against so untoward a current, as to appear thus before you in the character of a criminal;' and in his Second and Third Editions adopts the reading of his MS Corrector: *stray'd;* wherein the Corrector agrees with M. Mason.—R. G. WHITE (ed. i): 'Encounter' was of old used in the sense of *intercourse*, of whatever nature; 'uncurrent' may be taken in

The bound of Honor, or in act, or will
That way enclining, hardned be the hearts
Of all that heare me, and my neer'ſt of Kin
Cry fie vpon my Graue.
*Leo.* I ne're heard yet,
That any of theſe bolder Vices wanted
Leſſe Impudence to gaine-ſay what they did,
Then to performe it firſt.
*Her.* That's true enough,
Though 'tis a ſaying (Sir) not due to me.
*Leo.* You will not owne it.
*Her.* More then Miſtreſſe of,
Which comes to me in name of Fault, I muſt not
At all acknowledge. For *Polixenes*
(With whom I am accus'd) I doe confeſſe
I lou'd him, as in Honor he requir'd:
With ſuch a kind of Loue, as might become
A Lady like me; with a Loue, euen ſuch,

53. *bound*] *bounds* Rowe+, Var. '73.
54. *enclining*] *inclining* Theob.
58. *theſe*] *thoſe* $F_4$, Rowe+, Var. '73. *wanted*] *vented* Bailey (ii, 369).
59. *Impudence*] *impudeuce* $F_4$.
60, 64. *Then*] *Than* $F_4$.
61. *That's*] *That is* $F_4$.
64. *Miſtreſſe of,*] *mistress of;* Rowe. *mistress of* Pope. *I'm mistress of,* Han. Ktly. *my distress* Daniel, Sprenger. *misreport* or *misprision* or *my stress of fortune* or, line omitted, Anon. ap. Cam.
65. *Which*] *What* Rowe, Pope, Theob. Warb. Johns. Var. '73.

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the sense of *unallowable;* and 'strain'd' plainly means *to go astray, to swerve from the right path.* . . . Still it is possible that the passage is corrupted; in which case the misprint is probably in the word 'uncurrent.' [In his Second Edition White pronounces the passage 'very involved, elliptical, obscure, and perhaps corrupt.']—HALLIWELL: In other words, I appeal to you to tell me, since Polixenes came to your Court, with what conversation or marks of affection beyond those currently allowed by society have I passed bounds, to justify my appearance in this manner as a criminal.—STAUNTON: That is, By what unwarrantable familiarity have I lapsed, that I should be made to stand as a public criminal thus? [Possibly, the first clause, 'With what encounter so uncurrent, I have strain'd to appear thus,' is unfinished.—ED.]

58, 59. **wanted Lesse Impudence**] See Note, I, ii, 304. Also see *Dorastus and Fawnia.*—JOHNSON: It is apparent that according to the proper, at least according to the present, use of words, 'less' should be *more*, or 'wanted' should be *had.* But Shakespeare is very uncertain in his use of negatives. It may be necessary once to observe, that in our language, two negatives did not originally affirm, but strengthen the negation. This mode of speech was in time changed, but, as the change was made in opposition to long custom, it proceeded gradually, and uniformity was not obtained but through an intermediate confusion.

So, and no other, as your ſelfe commanded :
Which, not to haue done, I thinke had been in me
Both Diſobedience, and Ingratitude
To you, and toward your Friend, whoſe Loue had ſpoke,
Euen ſince it could ſpeake, from an Infant, freely,
That it was yours. Now for Conſpiracie,
I know not how it taſtes, though it be diſh'd
For me to try how : All I know of it,
Is, that *Camillo* was an honeſt man ;
And why he left your Court, the Gods themſelues
(Wotting no more then I) are ignorant.
*Leo.* You knew of his departure, as you know
What you haue vnderta'ne to doe in's abſence.
*Her.* Sir,
You ſpeake a Language that I vnderſtand not :
My Life ſtands in the leuell of your Dreames,
Which Ile lay downe.
*Leo.* Your Actions are my Dreames.
You had a Baſtard by *Polixenes*,
And I but dream'd it : As you were paſt all ſhame,

73. *Ingratitude*] *in gratitude* $F_4$.
74. *toward*] *towards* $F_3F_4$, Rowe+, Var. Rann.
*Friend*] *friends* Ff, Rowe, Pope.
75. *Euen*] *Ever* Ed. conj.
82–84. *You knew...Sir*] As two lines, ending *what...Sir*, reading *You've* in line 83, Walker, Dyce ii, iii, Huds.
83. *in's*] *in his* Cap. Var. Rann, Mal. Steev. Var. Knt, Ktly.
84, 85. One line, Cap.
90. *were*] *are* Han.

76–78. Conspiracie, . . . how :] DEIGHTON : That is, I am an utter stranger to its taste, and *should be so* even if it were served up for me to try.

79. was] Both sense and rhythm require an emphasis on this word.—ED.

86. leuell] See II, iii, 8.—JOHNSON : This means, by a metaphor from archery to be within the reach.—STAUNTON : To be *in the level* is to be within the range or compass :—'and therefore when under his covert or pertision he is gotten within his levell and hath the Winde fit and certaine, then he shall make choice of his marke,' etc.—Markham's *Hunger's Prevention*, 1621, p. 45. The COWDEN-CLARKES : A beautifully poetical way of saying that her life lies at the mercy of his false fancies.—DEIGHTON : Not exactly *within the reach*, as Johnson says, but in a direct line with, and so in danger of being hit.—ROLFE : My life is at the mercy of your suspicions, which are like 'the baseless fabric' of a dream. [Whencesoever the metaphor, I think that 'in' is here equivalent simply to *on*. 'You speak,' says Hermione, 'a language I understand not ; my life,—the actions you impute to me,—and your dreams are on a level.' That this is the meaning is confirmed, I think, by the intense scorn with which Leontes repeats almost her very words : ' Your actions are my *dreams !* I *dream'd* you had a bastard !'—ED.]

(Thoſe of your Fact are ſo) ſo paſt all truth;
Which to deny, concernes more then auailes: for as
Thy Brat hath been caſt out, like to it ſelfe,
No Father owning it(which is indeed
More criminall in thee, then it) ſo thou
Shalt feele our Iuſtice; in whoſe eaſieſt paſſage,
Looke for no leſſe then death.
*Her.* Sir, ſpare your Threats:
The Bugge which you would fright me with, I ſeeke:

91. *are ſo) ſo*] *are) so you're* Han.
92. *Which*] Om. Cap.
*Which...auailes*] One line, Han.
*for as*] Separate line, Steev. Var. '03, '13, Knt, Dyce ii, iii. Commencing line 93, Abbott, § 499.
93. *Brat hath been*] *brat's* Han.
99. *me*] *we* Cap. (corrected in Errata).

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91. **Fact**] JOHNSON: I do not remember that 'fact' is used anywhere absolutely for *guilt*, which must be its sense in this place. Perhaps we should read *pack*. *Pack* is a low coarse word well suited to the rest of this royal invective.—FARMER: I should guess *sect* to be the right word. [So also WALKER (*Crit.* iii, 101.)]—STEEVENS: It may, however, mean,—'those who have done as you do.'—MALONE: That 'fact' is the true reading is proved decisively from the words of the novel:—'to *deny* such a monstrous crime, and to be impudent in forswearing the *fact*, since she had *passed all shame*,' etc. See *Dorastus and Fawnia*.—STAUNTON: That is, those of your *crime*. Thus in *Per.* IV, iii: 'Becoming well thy fact.'—R. G. WHITE (ed. i): That is, those who do what you have done,—the radical sense of the word.—LETTSOM (Footnote to Walker, *Crit.* iii, 101): 'Fact' has been defended on the ground that in a passage, which no doubt, Shakespeare imitates here, we find the word *deny*, the phrase 'passed all shame,' and, in particular, the expression 'forswearing the *fact*'; in other words, that, because Greene used *fact* in one combination, Shakespeare used it in another.

92. **concernes**] HALLIWELL: In other words, the denial is your business, but it avails thee nothing; or, perhaps, troubles you without availing with us.

93. **like to it selfe**] That is, as a brat should be cast out. HUDSON says he could make nothing of the phrase, and, therefore, adopted KEIGHTLEY'S suggestion *left*, which, the latter remarked, made 'better sense' than 'like.'—ED.

98–121. **Sir, spare your Threats**: etc.] HUDSON (p. 23): Hermione's last speech at the trial is, I am apt to think, the solidest piece of eloquence in the language. It is like a piece of the finest statuary marble, chiselled into perfect form; so compact of grain that you cannot crush it into smaller space; while its effect is as wholesome and bracing as the atmosphere of an iced mountain when tempered by the Summer sun.... Noble simplicity of the olden time, when the best and purest of women, with the bravest men in presence, thought no shame to hear themselves speaking such plain honest words as these!

99. **Bugge**] MURRAY (*N. E. D.*): Middle English *bugge*, possibly from Welsh *bwg* (= *bug*) 'a ghost,' quoted in Lhwyd's *Archæologia Brit.* (1707), 214, from the MS Welsh Vocabulary of Henry Salesbury (born 1561). Owen Pugh has *bwg*,

To me can Life be no commoditie;
The crowne and comfort of my Life(your Fauor)
I doe giue loſt, for I doe feele it gone,
But know not how it went. My ſecond Ioy,
And firſt Fruits of my body, from his preſence
I am bar'd, like one infectious. My third comfort
(Star'd moſt vnluckily) is from my breaſt
(The innocent milke in it moſt innocent mouth)
Hal'd out to murther. My ſelfe on euery Poſt
Proclaym'd a Strumpet: With immodeſt hatred
The Child-bed priuiledge deny'd, which longs
To Women of all faſhion. Laſtly, hurried

104. *And*] *The* Rowe ii+, Var. '73.
105. *I am*] *I'm* Pope+, Dyce ii, iii. *bar'd, like*] *barr'd* [with a stifled sob in her voice] *like* Lady Martin.
107. *in it*] Ff, Wh. Sta. Ktly, Cam. Rlfe, Dtn. *in it's* Cap. *in its* Rowe et cet.
108. *murther*] $F_2$, Cap. Knt, Wh. i. *murder* $F_3F_4$ et cet.
109. *Strumpet:...hatred*] *strumpet... hatred;* Han. Warb. Cap. Rann.
110. *longs*] *'longs* $F_3F_4$.

'hobgoblin, scarecrow'; but the word is apparently now known chiefly in its derivatives. When *bug* became current as the name of an insect, this sense fell into disuse, and now survives only in the compound Bugbear.

107. in it] See II, iii, 214.—DYCE (*Pref. to Second Ed.* p. xv) excuses his substitution in the present passage of *its* for 'it,' 'because,' he says, 'unless I were indifferent about persevering consistency, I could not retain "it," and yet in another passage, I, ii, 183, 184, print, with the Folio, "it's."' To make an honest pentameter of this line ABBOTT, § 468, 'almost ignores' the *o* in both 'innocents.'

108. Poſt] That there were posts to which play-bills were affixed, we know from allusions in old plays; but whether or not they were exclusively reserved for play-bills, I do not know. In the Induction to *A Warning for Fair Women*, 1599, we find: ''Tis you have kept the theatres so long, Painted in play-bills upon every post.'—Collier's *Eng. Dram. Poetry*, iii, 188. Furthermore, 'at the doors of sheriffs were usually set up ornamented posts, on which royal and civic proclamations were fixed.'—Dyce, *Gloss*, s. v. *Sheriff*. It is probable that Hermione refers to these 'posts' to which were affixed the royal official summons for a session,' commanded by Leontes (II, iii, 242); or she may refer to the Proclamation, wherein she was denounced in most opprobrious terms; this Proclamation was 'blazed through the country;' see *Dorastus and Fawnia*.—ED.

110. longs] See ABBOTT, § 460, for many examples where prefixes are dropped.

111. of all fashion] In a *Supplement* to vol. ii of WALKER'S *Crit.*, extracts are given from 'Ancient Words, Forms of Words,' etc. These extracts are disconnected jottings, which doubtless would have been modified had Walker lived to supervise them; as we now have them they are valuable hints. No. 22 (p. 348), is as follows: —'*People*, etc., *of fashion*, for *people of rank*. Winter's Tale [the present phrase here quoted] So, *people of rank, quality, condition*, for *people of the highest rank,*

Here, to this place, i'th' open ayre, before
I haue got ſtrength of limit. Now(my Liege)
Tell me what bleſſings I haue here aliue,
That I ſhould feare to die? Therefore proceed:
But yet heare this: miſtake me not: no Life,

112. *Here, to*] *Here to* Pope et seq.
113. *limit*] *limbs* $F_3F_4$, Rowe. *limbs. And* Pope, Han.
114. *what*] *wat* $F_4$.
116. *no Life,*] *no! life,* Han. Var. '78, '85, Mal. Steev. Var. Sing. Ktly. *no life*— Theob. Warb. Johns. *no life;* Cap. Var. '73. *No: life,* Coll. *my life,* Wh. i, Huds. *for life,* Dyce ii, iii, Ktly conj., Rlfe.

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etc.' From which it is to be inferred that Walker interpreted this line in a way which differs from that in which, I am quite sure, it is generally understood. It is generally supposed to mean: 'women of all degrees, high and low, alike,' but Walker takes it as: 'all women of the highest rank.'—ED.

111. **Lastly**] BUCKNILL (p. 130): *Hastily* is a reading which I venture to suggest in place of 'Lastly,' which breaks the construction and sense of the passage, it being evident that the denial of child-bed privilege is one and the same offence against decency and humanity, as the poor woman's exposure in open court while still suffering from parturient debility.

113. **limit**] THEOBALD: That is, strength enough for coming abroad, going never so little a way, so in *Cymb.* III, iii, 35:—'A prison, for a debtor that not dares To stride a limit.'—HEATH (p. 212): That is, before I have recovered that degree of strength, which women in my circumstances usually acquire by a longer confinement to their chamber.—JOHNSON: I know not well how 'strength of limit' can mean strength *to pass the limits* of the child-bed chamber; which yet it must mean in this place, unless we read in a more easy phrase, 'strength of *limb*. *And* now,' etc.—HALLIWELL: That is, before even I have regained a limited degree of strength. 'Strength of limit' is *limited strength*. So in *Mer. of Ven.* 'your mind of love' is your loving mind.—R. G. WHITE (ed. i): Before I have regained strength by limit, restraint, confinement, after child-birth. [In the Var. 1785, Steevens asserted that 'limit was anciently used for *limbs*,' on the strength of the following passage in *Titana* [sic] *and Theseus*, a black letter history of which he had no copy of an earlier date than 1636:—'very strange that nature should endow so fair a face with so hard a heart, such comely *limits* with such perverse conditions.' This note he did not repeat in his subsequent editions, possibly because of the absurdity of interpreting the 'face' as a *limb*. Nor would it have been repeated here, had it not misled Nares (*Glossary*). If it could be proved that 'limit' had a special meaning, corresponding to what is now called, with a special meaning, *confinement*, the interpretations referring to child-birth would be unquestionable, but, without this proof, I think Halliwell's paraphrase the best.—ED.

116. **no Life,**] R. G. WHITE (ed. i): Such an exclamation [as *No! life*, see Text. Notes] is not in place; and it seems plain that 'no' is a misprint for *my*, and that 'my life' is antithetical to 'mine honour.' See Hermione's previous speech in this Scene, line 44.—DYCE merely repeats the same reference to line 44.—ROLFE: The Folio 'no life,' might pass with Hanmer's pointing. It seems more probable, however, that 'no' is a misprint.—DEIGHTON: A note of admiration seems necessary

(I prize it not a ſtraw) but for mine Honor,
Which I would free: if I ſhall be condemn'd
Vpon ſurmizes (all proofes ſleeping elſe,
But what your Iealouſies awake) I tell you
'Tis Rigor, and not Law. Your Honors all,
I doe referre me to the Oracle:
*Apollo* be my Iudge.

*Lord.* This your requeſt
Is altogether iuſt: therefore bring forth
(And in *Apollo's* Name) his Oracle.

*Her.* The Emperor of Ruſſia was my Father.
Oh that he were aliue, and here beholding
His Daughters Tryall: that he did but ſee
The flatneſſe of my miſerie; yet with eyes
Of Pitty, not Reuenge.

*Officer.* You here ſhal ſweare vpon this Sword of Iuſtice,

123. Scene iii. Enter Dion and Cleomines Pope+.
124. Lord.] 1. L. Cap.
*requeſt*] *requeſt*. Enter Dion and Cleomines. Ff.
126. Apollo's] Apoll's $F_2$.
126. [Exeunt certain officers. Cap.
131. [Re-enter Officers, with Cleomenes and Dion, bringing in the Oracle. Cap.
132. *this Sword*] *the Sword* Ff, Rowe+, Var. '73, Rann.

after 'no,' unless *for* be the right reading, as Dyce and others edit. [I cannot but believe that this phrase has been misunderstood. With line 115, Hermione ends her defence, by commanding the trial to proceed. Then the thought of a sullied name flashes upon her, and that she has not with sufficient emphasis contended for the preservation of her honour; she hastily resumes, but fearing lest the king should misinterpret, and suppose that it is to plead for life, and not for what was, for her boy's sake, infinitely dearer to her, she exclaims: 'Mistake me not! No life! Give me not that! I prize it not a straw!' It is really the climax of the speech. Self-commiseration has vanished, and she speaks for her honour with the last fire of her exhausted strength. The lines from 'mistake me not' to 'I would free,' inclusive, are parenthetical. ''Tis rigor and not law!' the last words she ever addresses throughout the play to her husband, are full of the sternness of Fate, and mean, of course, that her honour will remain unblemished.—ED.]

121. **Law**] See *Dorastus and Fawnia*.

130. **flatness**] JOHNSON: That is, how low, how *flat* I am laid by my calamity. [Schmidt's definition is better: *completeness*.]—LADY MARTIN: Then thinking with what direful vengeance he would have smitten her accuser, she adds with her accustomed merciful tenderness: 'Yet with eyes Of pity, not revenge!'

132. **sweare**] LORD CAMPBELL (p. 73): It is remarkable that Cleomenes and Dion . . . are sworn to the genuineness of the document they produce almost in the very words now used by the Lord Chancellor when an officer presents at the bar of the House of Lords the copy of a record of a Court of Justice.

That you (*Cleomines* and *Dion*) haue
Been both at Delphos, and from thence haue brought
This ſeal'd-vp Oracle, by the Hand deliuer'd
Of great *Apollo's* Prieſt ; and that ſince then,
You haue not dar'd to breake the holy Seale,
Nor read the Secrets in't.

*Cleo Dio.* All this we ſweare.

*Leo.* Breake vp the Seales, and read.

*Officer.* Hermione *is chaſt*, Polixenes *blameleſſe*, Camillo *a true Subiect*, Leontes *a iealous Tyrant, his innocent Babe truly begotten, and the King ſhall liue without an Heire, if that which is loſt, be not found.*

*Lords.* Now bleſſed be the great *Apollo.*

*Her.* Prayſed.

*Leo.* Haſt thou read truth ?

141. Officer.] Off. [reads] Cap. chaſt] caſt $F_2$.

147. *truth*] *the truth* $F_3F_4$, Rowe, Pope, Han. *true* Jervis (p. 13).

138, etc. See *Dorastus and Fawnia.*

143. **King ſhall liue**] COLLIER: The edition of 'Pandosto' of 1588 reads 'his babe an innocent; the King shall die without an heire,' etc. The editions subsequent to that of 1588, read 'his babe innocent,' and 'the King shall *live* without an heire,' etc. Therefore Shakespeare employed one of the later impressions; probably that of 1609, the year before we suppose him to have commenced this play. [Collier in his Shakespeare's Library (i, 21) professes to follow the ed. of 1588, yet he prints 'his babe innocent, and the King shall *live* without an heire,' etc. W. C. Hazlitt in his Reprint of Collier professes also to follow the ed. of 1588; he gives us 'his Babe *an* innocent, *and* the King shall *live* without an heire,' etc. Grosart's Reprint follows Hazlitt.—ED.]

144. **found**] COLERIDGE (p. 252): Although, on the whole, this play is exquisitely respondent to its title, and, even in the fault I am about to mention, still a winter's tale; yet it seems a mere indolence of the great bard not to have provided in the oracular response some ground for Hermione's seeming death and fifteen years' voluntary concealment. This might have been easily effected by some obscure sentence of the Oracle, as for example:—'Nor shall he ever recover an heir, if he have a wife before that recovery.' [It is difficult to believe that Coleridge, perhaps the very finest of Shakespearian critics, could have written this note. With such a clause as he suggests, Paulina's occupation would thereafter have been gone. It is her part to hold Leontes from marrying again by keeping constantly vivid before him the perfections of his lost Hermione. But, above all, by such a clause, the meaning and effect of the play would have been distorted. It was not 'mere indolence' but knowledge of human nature which kept Shakespeare from inserting it. Had Leontes been restrained from marriage by the words of an Oracle and not by heart-broken contrition and devotion to Hermione's memory, he would never have won from us that pity which goes far to help us to forgive him.—ED.]

*Offic.* I(my Lord)euen ſo as it is here ſet downe.
*Leo.* There is no truth at all i'th'Oracle:
The Seſſions ſhall proceed: this is meere falſehood.
*Ser.* My Lord the King : the King ?
*Leo.* What is the buſineſſe ?
*Ser.* O Sir, I ſhall be hated to report it.
The Prince your Sonne, with meere conceit, and feare
Of the Queenes ſpeed, is gone.
*Leo.* How? gone?
*Ser.* Is dead.

148. Dividing line at *ſo* Cap.
*it is*] Om. Han.
150. *Seſſions*] *Session* Theob.+, Var. Rann, Dyce ii, iii.
151. *King?*] *King*— Theob.+. *King!* Han. Cap.
151. [Enter a Servant. Rowe. Enter a Gentleman, hastily. Cap.
156. *How? gone?*] *How, gone?* Rowe. *How gone?* Pope. *How! gone?* Cap.

154. **meere conceit**] 'Mere' here, and in line 150, is *pure*, in its Latin sense. 'The noun "conceit," ' says CRAIK (*Jul. Cæs.* I, iii, 162), 'which survives with a limited meaning (the conception of a man by himself, which is so apt to be one of over-estimation), is frequent in Shakespeare with the sense, nearly, of what we now call *conception*, in general.' See *Mer. of Ven.* I, i, 102 of this ed., where this note of Craik is quoted in full.—ED.

155. **speed**] JOHNSON: Of the *event* of the queen's trial; so we still say, he *sped* well or ill.

157. **Is dead**] SWINBURNE (p. 222): To the very end I must confess that I have in me so much of the spirit of Rachel weeping in Ramah, as will not be comforted because Mamillius is not. It is well for those whose hearts are light enough, to take perfect comfort even in the substitution of his sister Perdita for the boy who died of 'thoughts high for one so tender.' Even the beautiful suggestion that Shakespeare as he wrote had in mind his own dead little son still fresh and living at his heart can hardly add more than a touch of additional tenderness to our perfect and piteous delight in him. And even in her daughter's embrace it seems hard if his mother should have utterly forgotten the little voice that had only time to tell her just eight words of that ghost story which neither she nor we were ever to hear ended. Any one but Shakespeare would have sought to make pathetic profit out of the child by the easy means of showing him if but once again as changed and stricken to the death for want of his mother and fear for her and hunger and thirst at his little high heart for the sight and touch of her; Shakespeare only could find a better way, a nobler and a deeper chord to strike, by giving us our last glimpse of him as he laughed and chattered with her 'past enduring,' to the shameful neglect of those ladies in the natural blueness of whose eyebrows as well as their noses he so stoutly declined to believe. And at the very end (as aforesaid) it may be that we remember him all the better because the father whose jealousy killed him and the mother for love of whom he died would seem to have forgotten the little brave sweet spirit with all its truth of love and tender sense of shame as perfectly and unpardonably as

*Leo.* *Apollo's* angry, and the Heauens themſelues
Doe ſtɹike at my Iniuſtice. How now there ?
*Paul.* This newes is mortall to the Queene: Look downe
And ſee what Death is doing.
*Leo.* Take her hence :
Her heart is but o're-charg'd : ſhe will recouer.
I haue too much beleeu'd mine owne ſuſpition:
'Beſeech you tenderly apply to her
Some remedies for life. *Apollo* pardon
My great prophaneneſſe 'gainſt thine Oracle.
Ile reconcile me to *Polixenes*,
New woe my Queene, recall the good *Camillo*
(Whom I proclaime a man of Truth, of Mercy:)
For being tranſported by my Iealouſies
To bloody thoughts, and to reuenge, I choſe
*Camillo* for the miniſter, to poyſon
My friend *Polixenes* : which had been done,
But that the good mind of *Camillo* tardied
My ſwift command : though I with Death, and with
Reward, did threaten and encourage him,
Not doing it, and being done : he(moſt humane,

159. *ſtɹike*] $F_2$.
*How now there ?*] *How now, there ?* Theob. *How now ? there !* Johns. [Her. faints. Rowe.
163. [Exeunt Paulina and Ladies, with Hermione. Rowe.
164. Scene iv. Pope+.
167. *prophaneneſſe*] $F_2$.
169. *New woe*] *New wooe* $F_2F_3$. *New woo* $F_4$. *New-woo* Cap. Mal.
170. *Mercy :*)] *mercy.*) Rowe ii. *mercy.* Han.
178. *humane*] *human* $F_4$, Rowe.

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Shakespeare himself at the close of *King Lear* would seem to have forgotten one who never had forgotten Cordelia.

LADY MARTIN: Upon this, a cry echoes through the hall like a death-knell; the cry of a soul from which all happiness, all hope, are gone; the cry of a broken heart, which shakes every other in the assembled crowd; a cry that will ring in the ears of Leontes ever after, and that even now chases from his brain every mad delusion. Upon the instant his senses return to him, and all his monstrous distrust and cruelty and their consequences are seen by him in their true light. . . . Fly to her side, he dare not,—he, unworthy to touch her whom he had so foully slandered. . . . Then follows a burst of contrition, in which those better qualities are seen, which had won and kept for him until now the love of his pure, high-hearted queen. They come back as suddenly as they had left him.

176–178. **though I . . . being done**] An example of what CORSON has called 'respective construction.' Thus: though I with death did threaten him not doing

And fill'd with Honor) to my Kingly Gueſt
Vnclaſp'd my practiſe, quit his fortunes here
(Which you knew great) and to the hazard

181. *great*] *to be great* Anon. ap. Cam. *hazard*] *certain hazard* Ff, Rowe+, Cap. Var. Rann, Steev. Var. '03, '13, Dyce ii, iii. *hazard boldly* Ktly. *hazarding* Anon. ap. Cam.

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it, and with reward did encourage him, it being done. The curious reader will find an extraordinary example of this 'respective construction' by Joshua Sylvester in his translation of Du Bartas, p. 408, ed. 1632, where seven epigrams from the Latin of 'Mr Henry Smith,' on a King, a Lawyer, a Physician, a Divine, a Judge, a Husbandman, and a Captaine, are summed up in two lines, the first line consisting of verbs, each verb governed by its respective subject in the epigram, and the second line consisting of the objects of the respective verbs:—'So rule, plead, practice, preach, doom, delve, direct, | Climes, causes, cures, Christ, crimes, turves, troops select.' There is also a notable example in Sidney's *Arcadia*: 'Vertue, beautie, and speach, did strike, wound, charme,' etc.—p. 368, ed. 1598.—ED.

178. **being done**] That is, '*it* being done.' For other examples of participles without a noun, see ABBOTT, § 378.

178. **humane**] See line 31, above. This is apparently an exception to the rule that Shakespeare uniformly accents this word on the first syllable. SCHMIDT, in the First Ed. of his *Lex.*, asserts that the present instance is not an exception, but his scansion of the line to prove it, is so printed as to be almost unintelligible. In his Second Ed., grown more cautious, he says that the line 'may possibly be scanned thus: "Not dŏ | ing ĭt | and bēing (*monosyll.*) | done; hĕ | most hūmane;" but the much more natural scansion would be: "Not dŏing (*monosyll.*) | it ănd | being (*monosyll.*) dŏne; | he mŏst | humăne,"' which virtually retracts the assertion of the First Ed. In these abhorrent contractions of *doing* and *being*, he has, to be sure, the countenance of Walker (*Vers.* p. 119). But, in comparison with these irredeemably harsh unmusical lines, a line of twelve syllables is far preferable: 'Not dŏ | ing ĭt | and bĕ | ing dŏne; | he mŏst | humăne.' See *Macb.* III, iv, 76 of this ed.—ED.

180. **practise**] Treachery, strategem.

180. **quit**] For other examples of 'quit' for *quitted*, see WALKER (*Crit.* ii, 324).

181. **hazard**] MALONE: In this line some word of two syllables has been inadvertently omitted. I believe the omitted word was either *doubtful* or *fearful*. The editor of $F_2$ endeavoured to cure the defect by reading, '*certain* hazard'; the most improper word that could have been chosen.—STEEVENS: I am of a contrary opinion, and therefore retain the emendation of $F_2$. 'Certain hazard' is quite in our author's manner. So in *Com. of Err.* II, ii, 187:—'Until I know this *sure uncertainty*.'—COLLIER (ed. ii): *Certain* is needed as far as metre is concerned, and as it is not erased in the MS we may be pretty sure that it was formerly recited on the stage, and ought to be included in our text.—R. G. WHITE (ed. i): *Certain* supplies the deficiency in metre by a contrast so much in Shakespeare's manner, that were it not plain that he often purposely left lines incomplete, the correction might be safely received into the text.—WALKER (*Crit.* iii, 102): '*Certain* hazard is unquestionably right.—LETTSOM (footnote to Walker): As Malone has asserted that *certain* is 'the most improper word that could have been chosen,' I may be allowed to quote a few

Of all Incertainties, himſelfe commended, 182
No richer then his Honor: How he gliſters
Through my Ruſt? and how his Pietie
Do's my deeds make the blacker? 185
*Paul.* Woe the while:
O cut my Lace, leaſt my heart(cracking it)
Breake too. 188

182. *Incertainties*] *uncertainties* $F_3F_4$, Rowe.
184. *Through my Ruſt*] *Through my dark Ruſt* Ff, Rowe+, Cap. Var. Rann. *Thorough my rust* Mal. et seq.
186. Scene v. Pope+. [Enter Paulina. Rowe.
187. *leaſt*] *left* $F_3F_4$.

passages:—Sidney, *Arcadia*, B. i, p. 13, l. 44,—'to know the certainty of things to come, wherein there is nothing so certain as our continual uncertainty.' [Shakespeare's] *Lucrece*, St. clxxviii,—'Her certain sorrow writ uncertainly.' Daniel, *Panegyrick to the King*, St. 48:—'In periods of uncertain certainty.' [Beau. & Fl.] *Honest Man's Fortune*, II, ii:—'—that portion I have, I would not hazard upon an unknown course, for I see the most certainest is incertainty.' Heywood's *Love's Miseries*, V, i:—'Her husband Cupid gave her certain rules For her uncertain journey.' [There need be no objection to the adoption of '*certain* hazard,' if any addition be needed for rhythm's sake in a line where there is a necessary pause, as there is here after the parenthesis. We should remember that rhythm is a servant, not a master.—ED.

183. **Honor:**] According to this punctuation, which is, I think, right, the meaning is that Camillo resigned his great fortune here, and with no riches but his honor, committed himself to uncertainties. But STAUNTON says that this punctuation 'miserably enfeebles' the passage. He, therefore, puts a full stop after 'commended,' and only a comma after 'honor;' whereby the meaning is: 'How he, rich only in honor, glisters through my rust.' I fail to see here any added force which can compensate for loss of the contrast between great wealth with dishonor exchanged for poverty with honor.—ED.

184. **my Rust**] The reading of $F_2$, 'my *dark* rust,' has not received that notice from the modern editors which I think it deserves.—ED.

185. **blacker**] JOHNSON: This vehement retractation of Leontes, accompanied with the confession of more crimes than he was suspected of, is agreeable to our daily experience of the vicissitudes of violent tempers, and the eruptions of minds oppressed with guilt.

187, 188. **O cut my Lace . . . too**] It is heartily to be wished that we could impute this entreaty to Greene's Novel. And yet it may be that Shakespeare wished us to perceive by this chilling dash of rant that Paulina lacked the earnestness which should be hers if she were really convinced that the queen was truly dead. And yet we must not here doubt her sincerity, which Lady Martin vindicates; nor must we examine even the rest of Paulina's speech too curiously. She was not present when Leontes made his confession, and yet she knows every detail of it. It is enough that such trifles are never noticed in the performance,—*Segnius irritant animos*, etc.—See note on 203.—ED.

*Lord.* What fit is this? good Lady?
*Paul.* What ſtudied torments(Tyrant)haſt for me ?
What Wheeles?Racks? Fires? What flaying? boyling?
In Leads, or Oyles ? What old, or newer Torture
Muſt I receiue?whoſe euery word deſerues
To taſte of thy moſt worſt. Thy Tyranny
(Together working with thy Iealouſies,
Fancies too weake for Boyes, too greene and idle
For Girles of Nine) O thinke what they haue done,
And then run mad indeed : ſtarke-mad : for all
Thy by-gone fooleries were but ſpices of it.

189. *What*] *Alas! what* Han.
190. *haſt*] *hast thou* Ktly.
191. *Racks? Fires?*] *what racks? what fires?* Ktly.
*flaying? boyling?*] *flaying? boyling? Burning*, Ff, Rowe+, Var. '73. *flaying? or what boiling* Dyce ii, iii, Huds. *flaying, burning, boiling* Coll. (MS).
192. *Leads, or Oyles?*] *lead or oil?* Walker, Dyce ii, iii, Huds.
*newer*] *new* Ff, Rowe.
193. *euery*] *very* Ff, Rowe.
199. *but*] Om. Theob. i.
*of it*] *for it* Ff, Rowe. *to* Coll. MS, ap. Cam.

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191. **flaying? boyling?**] To the addition, *burning* of $F_2$, CAPELL (p. 171) objects on the score that 'deaths by *burning* are imply'd' in 'fires'; and 'boiling' is the proper word for 'leads or oils' which immediately succeed. He, therefore, reads: 'What flaying, *rather?* boiling;' very unhappily, as Dyce truly says.—WALKER (*Crit.* ii, 13), not knowing of the reading of $F_2$, said 'it is evident that a word had dropped out,' and suggested 'flaying, *tearing*, boiling.'—ABBOTT (§ 484) scans the last three feet: 'What flăy | ing bŏ | ilĭng,' which is repellant, to say the least, in a line composed almost of a succession of shrieks, where there should be, as there is, the merest suggestion of rhythm, and where the addition of two syllables is as harmless as it is superfluous.—HALLIWELL quotes from GREY that death by boiling was adjudged for the crime of poisoning in the reign of Hen. VIII., and that two persons suffered it. He also gives, as an illustration of the text, a wood-cut of the punishment, copied from a MS of the fifteenth century, where the artist, evidently on the principle of Dr Primrose's injunction to the painter to put in as many sheep as he could for the money, has represented eight persons cosily seated in what appears to be a small egg-boiler, with flames beneath it.—ED.

192. **Leads, or Oyles**] WALKER (*Crit.* i, 243), in his Article on the 'final *s* frequently interpolated and frequently omitted in the First Folio,' suggests that we should here read 'In *lead*, or *oil*.'

194. **most worst**] For examples of double superlatives, see ABBOTT, § 11.

194. **Thy Tyranny**] LADY MARTIN (p. 366): Into Paulina's lips Shakespeare seems as if he wished to put, as the Greek tragedians put into those of the Chorus, the concentrated judgement of every man and woman in his kingdom.

199. **spices**] SCHMIDT (*Lex.*): Served only to season it, to give it a zest. [An eminently inappropriate definition. 'Spices' may be here equivalent to its doublet,

That thou betrayed'ſt *Polixenes*,'twas nothing, 200
(That did but ſhew thee, of a Foole, inconſtant,
And damnable ingratefull:) Nor was't much, 202

200. *betrayed'ſt*] *betray'dſt* Rowe et seq.

201. *thee, of a Foole,*] *thee of a soul* Theob. Han. Wh. ii.

202. *ingratefull*] *ungrateful* Var. '73, '78, '85, Steev. Mal. Var. '21, Ktly.

*much,*] *much* $F_2$. *much.* $F_3F_4$.

*species;* cf. Elyot's *Governour*, Bk. II, where the heading of Chap. xxi is:—Of Moderation the spice of Temperance;' if so, a paraphrase of the passage may be:—'all thy by-gone fooleries were but the same in kind with thy tyranny.' Or it may mean (and this seems to be the more probable), *a small quantity;* cf. *Hen. VIII:* II, iii, 26:—'and so would you For all this spice of your hypocrisy,' or *Cor.* IV, vii, 46:—'He hath spices of them all, not all.' With this meaning of 'spice' the present passage might be paraphrased: 'all thy by-gone fooleries were but a modicum of thy tyranny,' or 'in comparison with it.' Herein the phrase finds a correspondence with line 204: 'poor trespasses More monstrous standing by.'—ED.]

201. **of a Foole**] THEOBALD: I have ventured at a slight alteration here, and for 'fool' read *soul.* It is certainly too gross and blunt in Paulina, though she might impeach the king of fooleries in some of his past actions and conduct, to call him downright a Fool. And it is much more pardonable in her to arraign his morals, and the qualities of his mind, than rudely to call him *idiot* to his face.—WARBURTON: We should read, 'shew thee off, a fool,' *i. e.* represent thee in thy true colours; a fool, an inconstant, etc.—JOHNSON: Poor Mr Theobald's courtly remark cannot be thought to deserve much notice. [R. G. White, in his ed. ii, thought differently.] Dr Warburton, too, might have spared his sagacity if he had remembered that the present reading, by a mode of speech anciently much used, means only, 'It show'd thee *first* a fool, *then* inconstant and ungrateful!'—STEEVENS: The same construction occurs in Phaer's *Second Booke of Æneidos:* 'When this the yong men heard me speake, of wild they waxed wood.'[—Sig. C4 *ad fin.*]—STAUNTON: Any change would be to destroy a form of speech characteristic of the author's time; '*of* a fool' is the same as '*for* a fool.'—HALLIWELL: The genitive case of a noun was sometimes used instead of the adjective, so that 'of a fool' means simply *foolish.* A similar construction supplied the place of the adverb by the genitive preposition before the adjective. Thus 'of wild' in the line from Phaer's Virgil means *wildly.*—R. G. WHITE (ed. i): I have hardly a doubt that Theobald's emendation is correct; not, however, for his reason, that it would be too blunt in Paulina to call the king a fool; but because she does not call him so with sufficient directness, and because there is greater fitness in the expression as amended. But as the original text may be accepted as an instance of a French construction used by Shakespeare, and as meaning, 'That did but show thee a fool,' etc. it must stand. In his second ed. White adopted Theobald's emendation without comment.]—DYCE (ed. iii): Altered by Theobald, wrongly, I believe.—ABBOTT (§ 173): That is, as regards a fool,' 'in the matter of folly.'—COLERIDGE (p. 255): I think 'fool' is Shakespeare's word. 1. My ear feels it to be Shakespearian; 2. The involved grammar is Shakespearian;—'show thee, being a fool naturally, to have improved thy folly by inconstancy;' 3. The alteration is most flat, and un-Shakespearian. As to the grossness of the abuse—she calls him 'gross and foolish' a few lines below.

Thou would'ſt haue poyſon'd good *Camillo's* Honor,
To haue him kill a King : poore Treſpaſſes,
More monſtrous ſtanding by : whereof I reckon
The caſting forth to Crowes, thy Baby-daughter,
To be or none, or little ; though a Deuill
Would haue ſhed water out of fire, ere don't :
Nor is't directly layd to thee, the death
Of the young Prince, whoſe honorable thoughts
(Thoughts high for one ſo tender) cleft the heart
That could conceiue a groſſe and fooliſh Sire
Blemiſh'd his gracious Dam : this is not, no,
Layd to thy anſwere: but the laſt: O Lords,
When I haue ſaid, cry woe: the Queene, the Queene,
The ſweet'ſt. deer'ſt creature's dead:& vengeance for't
Not drop'd downe yet.

*Lord.* The higher powres forbid.

*Pau.* I ſay ſhe's dead : Ile ſwear't. If word, nor oath
Preuaile not, go and ſee : if you can bring
Tincture, or luſtre in her lip, her eye

205. *whereof*] *wherefore* Ff, Rowe.
206. *to Crowes*] *of Crows* $F_4$.
*thy*] *the* Ff.
216. *ſweet'ſt. deer'ſt*] *ſweet'ſt, deeer'ſt* $F_2$. *ſweet'ſt, dear'ſt* $F_3$, Cap. Coll. Dyce, Wh. Sta. Cam. Huds. Rlfe. *ſweet'ſt dear'ſt* $F_4$. *sweetest dearest* Rowe, Pope. *sweetest* Han. *sweetest, dearest* Theob. et cet.
217. *drop'd*] *dropt* Rowe ii. *drop* Johns. Var. '78.

202. **dammable**] MALONE: Here used adverbially. [See IV, iv, 570, where Staunton holds that 'irremovable' is, in the same way, used adverbially.]

203. **Honor**] MALONE: How should Paulina have known this? No one had charged the king with this crime except himself, while Paulina was absent.— HALLIWELL: It must be presumed that she derived her knowledge of it from Camillo before he left the Court with Polixenes. The acquaintance between Camillo and Paulina is alluded to in the last Act.

207. **Deuill**] STEEVENS: That is, a devil would have shed tears of pity o'er the damned, ere he would have committed such an action. The COWDEN-CLARKES: Dropped tears from burning eyes. [The better interpretation.]

209. **Nor is't**] DEIGHTON: Here 'it' is redundant; or rather, perhaps, there is a confusion of constructions between 'Nor is it laid to thee that thou didst kill,' etc. and 'Nor is the death of the prince laid to you.'

216. **sweet'st. deer'st**] Both WALKER (*Vers.* 168) and ABBOTT (§ 473), using some modern text, emend these words to the present abbreviations. See I, ii, 109.

221. **Tincture**] BUCKNILL (p. 131): Paulina gives four signs of death, which, if they existed, would go a long way to enforce her opinion, although it is confessedly a difficult medical problem to fix upon certain signs of the recent cessation of life.

Heate outwardly, or breath within, Ile ſerue you
As I would do the Gods. But, O thou Tyrant,
Do not repent theſe things, for they are heauier
Then all thy woes can ſtirre : therefore betake thee
To nothing but diſpaire. A thouſand knees,
Ten thouſand yeares together, naked, faſting,
Vpon a barren Mountaine, and ſtill Winter
In ſtorme perpetuall, could not moue the Gods
To looke that way thou wer't.
*Leo.* Go on, go on :
Thou canſt not ſpeake too much, I haue deſeru'd
All tongues to talke their bittreſt.
*Lord.* Say no more ;
How ere the buſineſſe goes, you haue made fault
I'th boldneſſe of your ſpeech.
*Pau.* I am ſorry for't ;
All faults I make, when I ſhall come to know them,
I do repent : Alas, I haue ſhew'd too much
The raſhneſſe of a woman : he is toucht
To th'Noble heart. What's gone, and what's paſt helpe

223–230. Marked as mnemonic, Pope, Warb.
224. *Do*] *Dot* $F_2$. *Doſt* $F_3F_4$, Rowe, Pope.
225. *woes*] *vows* Han.
*ſtirre :*] *stir ?* Pope.
233. *tongues*] *tongnes* $F_2$.
*bittreſt*] $F_2$, Cap. Wh. *bittereſt* $F_3F_4$, Rowe, et cet.
237. *I am*] *I'm* Dyce ii, iii.
239. *I haue*] *I've* Pope+, Dyce ii, iii.

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The signs she gives are the pallor, the lustreless eye, the cessation of breath, and the loss of animal heat.

224, 225. **heauier . . . stirre**] That is, these things are too heavy for all thy afflictions, self-inflicted by way of penance, to remove; repentance is therefore impossible, there can be nothing for thee but despair. Paulina then specifies some of these 'woes':—'a thousand knees,' etc.

229. **could not**] DEIGHTON says that the subject of 'could' is 'a thousand knees'; but can 'fasting' be predicated of 'knees'? The subject must be *all this*, or a similar phrase. 'Knees' are merely equivalent to *prayers;* and 'naked' and 'fasting' refer to him who offers the prayers. 'Still winter' is '*for ever* winter.'—ED.

233. **All tongues to talke**] See ABBOTT (§ 354) for other examples of a noun and an infinitive used as the object (as here) or as subject (in V, i, 52).

237. **sorry for't**] JOHNSON: This is another instance of the sudden changes incident to vehement and ungovernable minds.

241, 242. **What's . . . greefe**] STEEVENS: Compare *Rich. II:* II, iii, 171:—'Things past redress are now with me past care.' [Also *Love's Lab. Lost*, V, ii, 28:—

Should be paſt greeſe : Do not receiue affliction
At my petition ; I beſeech you, rather
Let me be puniſh'd, that haue minded you
Of what you ſhould forget. Now (good my Liege)
Sir, Royall Sir, forgiue a fooliſh woman :

242. *receiue*] *revive* Sta. and Lettsom conj. Huds.

243. *At my petition*] *At my relation* Sing. conj. *At repetition* Coll. ii, iii (MS). *At my monition* Cartwright.

243. *petition;...you,*] Dyce, Cam. Wh. ii, Ktly. *petition,...you,* Ff, Huds. *petition,...you;* Rowe et cet.

245. *ſhould*] *ſhoold* $F_2$.

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'past cure is still past care;' again, *Macb.* III, ii, 11: 'Things without all remedy Should be without regard.' See *Dorastus and Fawnia*, just before *The Epitaph*.]

242, 243. **receiue . . . petition**] COLLIER (ed. ii): Paulina sees that she has gone too far, and has moved the grieved king too much. She repents, therefore, the recapitulation she has made, in her speech beginning 'What studied torments,' etc. of the consequences of his jealousy, and says, as the text stands corrected in the MS: —'do not receive affliction At *repetition*;' viz. at the repetition of the misfortunes Leontes has brought upon himself. . . . There can be no doubt that 'at repetition' is the true language of the poet.—STAUNTON: We might perhaps read: 'do not *revive* affliction,' etc., but certainly not 'At *repetition*,' as suggested by Collier's MS annotator.—R. G. WHITE: 'At my petition' is *at my seeking*. Collier's *repetition* indicates a mind of blunt perceptions.—HALLIWELL: That is, 'at my entreaty, I beseech you not to give way to affliction,' the word 'petition,' which has been objected to, making perfect sense. [This paraphrase is a little ambiguous. Does it mean: 'I beseech you, at my entreaty, not to give way to affliction,' or 'because I have entreated you to be afflicted, do not give way to it'? If Halliwell intends the latter, which I am afraid he does not, then he takes me wholly with him; this is the meaning, which, I think all the early editors saw in the passage, until the unhappy hour when Collier's MS annotator started a difficulty. Paulina had told the King to think on what his tyranny and jealousies had done, and then run mad—stark mad; and had bade him not repent, but betake him to nothing but despair,—she now withdraws her words, and begs him not to be afflicted by them.—ED.]—LETTSOM (*Preface to Walker*, p. xlii): According to Collier, 'there can be no doubt that *at repetition* is the true language of the poet.' If, however, we compare *All's Well*, V, iii:—'We're reconcil'd, and the first view shall kill All repetition' (where Johnson justly interprets 'repetition' by *recollection of the past*); Massinger, *Guardian*, V, i, 7:—'—*revive* not a sorrow long dead;' and *Witch of Edmonton*, V, ii, Gifford's *Ford*, vol. ii, p. 552:—'You will *revive affliction almost kill'd* With my continual sorrow;' we may be led to suspect that 'the true language of the poet' was:—'—do not *revive* affliction *By repetition*, I beseech you,' and that Massinger and the authors of *The Witch of Edmonton* imitated this passage as well as that in *All's Well*.—HUDSON: It seems to me that the simplest way out of the difficulty is by slightly changing the punctuation [and by adopting Staunton's *revive*. Accordingly, Hudson's text reads: 'Do not *revive* affliction,' etc. Staunton and Lettsom published their conjecture in the same year.—ED.]

245, 246. **my Liege) Sir, Royall Sir**] The repetition betokens, I think, here, as

The loue I bore your Queene (Lo, foole againe)
Ile ſpeake of her no more, nor of your Children :
Ile not remember you of my owne Lord,
(Who is loſt too:) take your patience to you,
And Ile ſay nothing.
*Leo.* Thou didſt ſpeake but well,
When moſt the truth : which I receyue much better,
Then to be pittied of thee. Prethee bring me
To the dead bodies of my Queene, and Sonne,
One graue ſhall be for both : Vpon them ſhall
The cauſes of their death appeare (vnto
Our ſhame perpetuall) once a day, Ile viſit
The Chappell where they lye, and teares ſhed there
Shall be my recreation. So long as Nature
Will beare vp with this exerciſe, ſo long
I dayly vow to vſe it. Come, and leade me
To theſe ſorrowes. *Exeunt*

250. *take your*] *take you your* Rowe ii+, Cap. Dyce ii, iii.
*to you*] *to you, Sir,* Ktly.
260. *So*] Om. Han.
260–262. Lines end *Nature...exerciſe ...Come,* Johns. Var. '73. *Nature...long ...Come* Var. '78, '85, Rann. *as...exercise,...Come,* Steev. Var. *long...exercise ...Come* Ktly.
263. *To*] *Unto* Walker, Dyce ii, iii, Wh. ii, Huds. Rlfe.
*ſorrowes*] *my sorrows* Han. Cap.

elsewhere, deep emotion, and entreaty. Paulina imagines that the King does not listen to her, so deeply bowed is his head and closely veiled are his eyes.—ED.

250, 251. **Who . . . nothing**] WALKER (*Crit.* iii, 102): Write and arrange, '*Who's* lost too: Take your patience to you, and | *I will* say nothing.' [It is difficult, if not impossible, to discern the advantage of this modification of these lines, dislocating as it does the emphasis in both, which should fall in the first on 'too' and in the second on 'I'll.' If, in the last resort, rhythm is to be marked by 'sawing the air with your hand,' then 'your' can be pronounced as a disyllable.—ED.]

258. **once a day**] See *Dorastus and Fawnia.*

260. **recreation**] This is used here in its Latin meaning of *restoration to health, re-creation.*—ED.

260–263. After quoting these lines according to the metrical arrangement adopted by Steevens (see Text. Notes), Knight goes on to say: We claim no merit for first pointing out these abominable corruptions of the text; but we do most earnestly exhort those who reprint Shakspere—and the very act of reprinting is in some sort a tribute to him—not to continue to present him in this mangled shape. If the freedom and variety of his versification were offensive to those who had been trained in the school of Pope, let it be remembered that we have now come back to the proper estimate of a nobler rhythm; and that Shakspere, of all the great dramatists, appears to have held the true mean, between a syllabic monotony on the one hand, and a licence running into prose on the other.

## *Scæna Tertia.*

*Enter Antigonus, a Marriner, Babe, Sheepe-heard, and Clowne.*

*Ant.* Thou art perfect then, our ship hath toucht vpon
The Deserts of *Bohemia.* 5

1. Scene vi. Pope+.
A desart Country: the Sea at a little distance. Rowe. Changes to Bohemia. Pope.

2. Enter...Babe, Sheepeheard,] Enter ...Babe and Shepherd $F_4$. Enter Antigonus with a child, and a Mariner. Rowe.

5. Bohemia.] *Bohemia?* Pope.

1. **Scæna Tertia**] HUDSON (p. 14): It is to be noted that while the play divides itself into two parts, these are skillfully woven together by a happy stroke of art. The last scene of the Third Act not only finishes the action of the first three, but by an apt and unforced transition begins that of the other two; the two parts of the drama being smoothly drawn into the unity of a continuous whole by the introduction of the old Shepherd and his son at the close of the one and the opening of the other. This natural arrangement saves the imagination from being disturbed by any yawning or obtrusive gap of time, notwithstanding the lapse of so many years in the interval.

2. HALLIWELL: This stage-direction is merely a note for the actors as to what players were to be in readiness, not a direction for them all to appear upon the stage at the commencement of the scene. There were probably more than one mariner entering with Antigonus, at least if we may be guided by the note in Drummond's account of his Conversations with Ben Jonson, [where the latter speaks of 'a number of men' who had suffered 'ship-wrack.' See note, below.]

2. **Babe**] COLLIER (ed. ii): We can see no ground for changing, with modern editors, 'babe' to *child*, and every reason for preserving the word which, we may reasonably presume, Shakespeare wrote.

4. **perfect**] JOHNSON: 'Perfect' is often used by Shakespeare for *certain*, *well assured*, or *well informed*.—STEEVENS: It is so used by almost all our ancient writers.

5. **Desarts of Bohemia**] HANMER refused to accept 'Bohemia' at all. He pronounced it a 'blunder and an absurdity of which Shakespear in justice ought not to be thought capable,' and that as Shakespeare had changed throughout the names of the characters in Greene's Novel, it is probable that he had changed 'Bohemia' into *Bithynia*, which the printers had 'corrupted and brought back again to Bohemia by a less variation in the letters than they have been guilty of in numberless other places of this Work.' Accordingly, in Hanmer's text, *Bithynia* takes throughout the place of 'Bohemia.' The blame cannot, however, be thrown on the printers. Ben Jonson at one time visited Scotland, and while there spent three weeks with William Drummond of Hawthornden, who has left a record of his guest's conversation. This record was reprinted by *The Shakespeare Society*, and, on p. 16, we find the following remark by Ben Jonson:—'Shakspear, in a play, brought in a number of men saying they had suffered ship-wrack in Bohemia, wher ther is no sea neer by some 100 miles.' This conversation took place in 1619, and as far as we know *The*

[5. Desarts of Bohemia]

*Winter's Tale* was not printed before 1623. It was not, therefore, from a printed page that Jonson spoke; he must have heard the 'sea-coast of Bohemia' mentioned on the stage, or, what is possible but not probable, read it in MS. But Hanmer knew nothing of the conversation with Drummond, although it had been printed in 1711, thirty years before Hanmer's edition of Shakespeare appeared. The editors who have discussed the 'sea-coast of Bohemia' have been chiefly concerned with shielding Shakespeare's reputation by offering reasons why he should have followed Greene. CAPELL (p. 169) supposed that Shakespeare retained the name Bohemia because while it 'had harmony and was pleasing, it stood connected so with Sicilia in the minds of his whole audience, that removing it had been removing foundations; the fault had been over-look'd in the story-book, which was popular and then a great favourite, and he was in no fear but it would be so in the play; his changing all the other names generally throughout the fable, arose partly from judgement and partly from his ear's goodness which could not put up with Garinter, Franion, and Pandosto, and such like, which have neither music in themselves nor relation to the places the scene is lay'd in.'—FARMER says that 'Cervantes ridicules these geographical mistakes, when he makes the princess Micomicona land at Ossuna.' But is this correctly expressed? Cervantes intentionally makes us laugh openly as much as the princess laughed secretly, over her slip in making Ossuna a sea-port town. Is this ridiculing the mistake? 'Corporal Trim's King of Bohemia,' Farmer continues, '"delighted in navigation, and had never a sea-port in his dominions;" and my lord Herbert tells us that De Luines, the prime minister of France, when he was embassador there, demanded, whether Bohemia was an inland country, or lay "upon the sea"?—There is a similar mistake in *The Two Gentlemen of Verona*, relative to that city and Milan.' An entertaining collection of instances of ignorance of Geography is given in an Essay by F. Jacox in *Bentley's Miscellany*, February, 1867.—TIECK (ix, 355) remarks that inasmuch as Germany was far less known in Elizabethan times than Italy, Illyria, or Spain, Bohemia was purposely selected by Greene, and adopted by Shakespeare, as a country seldom mentioned and but little known, and with which there was but slight intercourse either in the world of poetry or of commerce, and that to the indifferent novel-readers and theatre-goers of that day, this mutilation of their map was a matter of as little importance as to the newspaper readers of modern times.—COLLIER (*New Particulars*, p. 21) is inclined to think that we are apt to impute to Shakespeare's audience a geographical knowledge wider than it was in reality. Dr Simon Forman, for instance, in his notes on the play (see Appendix, *Date of Composition*) lays the scene in Sicilia and Bohemia and makes no allusion to any geographical blunder. Collier quotes from 'a popular author of the time, who ridicules a vulgar error of the kind,'—Taylor, the Water-poet, 'who,' Collier goes on to say, 'made a journey to Prague in 1620, nine years after *The Winter's Tale* was acted, and on his return published an account of his expedition; the address to the reader, contains the following paragraph, laughing at the ignorance of the Aldermen of London on matters of geography—"I am no sooner eased of him, but Gregory Gandergoose, an Alderman of Gotham, catches me by the goll, demanding if Bohemia be a great town, whether there be any meat in it, and *whether the last fleet of ships be arrived there?*" . . . Sir Gregory Gandergoose had derived his knowledge from such sources as Greene's *Dorastus and Fawnia* and *The Winter's Tale*.'

Thus far we have listened to those only, who have acknowledged that a sea-coast

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of Bohemia is a blunder, and have attempted to frame excuses or palliations for it. But in a little obscure corner of *The Monthly Magazine*, for the first of January, 1811, there is a short note, by whom I do not know, which says that there is here 'no breach of geography.' The note is as follows:—'In the year 1270 the provinces of Stiria and Carniola were dependent on the crown of Bohemia. Rudolf, who became King of the Romans in 1273, took these provinces from Ottocar, the King of Bohemia, and attached them to the possessions of the house of Austria. The dependencies of a large empire are often denominated from the seat of government; so that a vessel sailing to Aquileia or Trieste, might, in the middle of the thirteenth century, be correctly described as bound for Bohemia. The shipwreck, in The Winter's Tale, is no breach of geography.'—In later times GEORGE SAND (*Jean Zyska*, p. 13) 'exculpates Shakespeare's memory from a gross geographical blunder.' But it is to be feared that her knowledge of the blunder was obtained from hearsay; she says in a footnote that it is well known that in one of his dramas Shakespeare represents 'one of his characters as embarking on a ship in Bohemia. This might have been the harbour of Naon which King Ottocar purchased, and which placed a splendid limit to his empire on the coast of the Adriatic.'—Dr von LIPPMANN (*Sh. Jahrbuch*, xxvii, 115) records another allusion to a 'sea-coast of Bohemia' which is to be found in Tschamser's *Annals of the Bare-footed Friars of Thann* (i, 654) where it is stated that 'in 1481 fourteen pilgrims returned home from their pilgrimage to the Holy Land, after having been attacked on the way by Corsairs, but finally luckily escaped; they had landed "at Bohemia . . ." and brought to St. Theobald's Church in Thann fifty pounds of wax in fulfillment of a vow.' 'Here again,' says Lippmann, 'we meet with a sea-coast of Bohemia, but with it comes an explanation also, for following the word "Bohemia" there is, in parenthesis: "whereby *Apulia* is meant." Whence it is to be inferred that there was a time, and not far removed, either, from the days of Greene and Shakespeare, when the south-eastern coast of Italy was called *Bohemia*.' How it acquired this name is a matter of conjecture. In default of a better solution Lippmann surmises that it may have been gradually evolved from Bohemund I. of Tarentum, who was famous in the First Crusade as one of the greatest of soldiers. Hence it is not unlikely that in popular speech Apulia came to be known as 'the Land of Bohemund,' possibly written, *Terra Bohemundi;* from which, or from its abbreviation, *Terra Bohem.*, arose the erroneous *Terra Bohemica* and *Bohemia*. Lippmann finds in Humboldt's *Critical Investigation of the Historical Developement of our Geographical Knowledge of the New World*, a parallel evolution, which he thinks corroborates his conjecture, in the case of Martin Behaim, born in 1436, and the maker of the celebrated Globe; his name appears as Martinus Bohaimus or Bohemus, and in Pigafetta, De Barros, and Herrera as 'Martin de Bohemia'; and when at a later date a number of learned men were anxious to ascribe to Behaim the discovery of America, or at least to bring it into close connection with his voyages, we find his name in this disguised form plays a prominent part; the Straits of Magellan are called *Fretum Bohemicum*. 'Here we have,' concludes Lippmann, 'a misunderstanding quite analogous to that which may have given rise to the change of name from Apulia to Bohemia.' The substance of this article Lippmann contributed to *The New Review*, March, 1891. Indeed it is not easy to decide, in reviewing the whole question, which to admire the more, the ingenuity which supplies excuses where none is really needed, or the diffusion of geographical knowledge.—ED.

*Mar.* I (my Lord) and feare
We haue Landed in ill time : the skies looke grimly,
And threaten preſent bluſters. In my conſcience
The heauens with that we haue in hand, are angry,
And frowne vpon's.
*Ant.* Their ſacred wil's be done : go get a-boord,
Looke to thy barke, Ile not be long before
I call vpon thee.
*Mar.* Make your beſt haſte, and go not
Too-ſarre i'th Land : 'tis like to be lowd weather.
Beſides this place is famous for the Creatures
Of prey, that keepe vpon't.
*Antig.* Go thou away,
Ile follow inſtantly.
*Mar.* I am glad at heart
To be ſo ridde o'th buſineſſe. *Exit*
*Ant.* Come, poore babe;
I haue heard (but not beleeu'd) the Spirits o'th' dead
May walke againe : if ſuch thing be, thy Mother

6. (*my Lord*)] Om. Han.
7. *We haue*] *We've* Pope+, Dyce ii, iii.
10. *vpon's*] Ff, Rowe+, Sing. Dyce, Wh. Cam. Huds. Rlfe. *upon us* Cap. et cet.
11. *go get*] *get* Ff. *get thee* Rowe+. *Go, get* Cap. et seq.
13. *vpon*] *on* Han.
20. *I am*] *I'm* Pope+, Dyce ii, iii.
23. *I haue*] *I've* Dyce ii, iii.
*o'th*] *of the* Theob. ii, Warb. Johns. Var. Rann, Mal. Steev. Var. Knt, Sing.

24. **thy Mother**] MACDONALD (p. 156): Convinced of the reality of the vision, Antigonus obeys; and the whole marvellous result depends on this obedience. Therefore the vision must be intended for a genuine one. But how could it be such if Hermione was not dead, as, from her appearance to him, Antigonus firmly believed she was? I should feel this to be an objection to the art of the play, but for the following answer: At the time she appeared to him she was still lying in that death-like swoon, into which she fell when the news of the loss of her son reached her as she stood before the judgement-seat of her husband, at a time when she ought not to have been out of her chamber.—E. H. RANNEY (*Religio-Philosophical Journ.*, Chicago, 30 Dec. 1893): It is a probable fact doubted only by the uninformed that in times of great personal distress, sorrow, impending calamity, and death, there is a something that may leave the body, having sufficient resemblance to the living form as to be recognised by others at a distance who naturally are in close sympathy. We call it a 'phantasm of the living.' Sometimes this entity, or astral body, if we prefer so to call it, may be projected at will. In either event there are about the corporeal body, at this time, the usual indications of death. Practically it may be called death, since the life-giving force is somewhere else. But it may return to its abode and once

Appear'd to me laſt night : for ne're was dreame
So like a waking. To me comes a creature,
Sometimes her head on one ſide, ſome another,
I neuer ſaw a veſſell of like ſorrow
So fill'd, and ſo becomming : in pure white Robes

26. *a waking*] *awaking* Anon. ap. Cam.
27. *on one*] *is on one* Ff.
*ſome*] *some'* Cap.
*another*] *on other* Anon. ap. Cam.
28. *ſorrow*] *sorrow*, Cap. et seq.
29. *fill'd*] *still* Cartwright.
*becomming*] *o'er-running* Coll. ii, iii (MS), Huds. *o'er-brimming* Daniel. *become it* Kinnear.

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more set in motion the machinery necessary to create the visual impression of life. . . . [This vision of Antigonus] is a 'phantasm of the living,' and is what *The Society for Psychical Research* would call a good 'case.' Doubtless it would require additional proof, but as a bare statement it would be hard to improve upon. . . . It adds value to note that Antigonus is positive that he was awake when the vision appeared. . . . In the play this scene is made to follow the Trial Scene. . . . We can believe that the poet intended to have the two incidents of Hermione's apparent death and the vision of her astral form seen by Antigonus, bear a close relationship in point of time. It certainly strengthens our 'case' to have it so. Then there would be that coincidence of time which is always necessary. There is reason in Hermione's case for this sudden separation of spirit and body: it is the mother's overwhelming love for her baby child; her great anxiety for its welfare; her fear of impending death in a desert land. Her spirit liberated would fly to that most dear to her. . . . Shall we be bold and say that we have found another proof of Shakespeare's universality? That whatever direction new thought may take, we find that he has been there before us.

29. **so becomming**] COLLIER (ed. ii): 'So *o'er-running*' from the MS appears to us incontrovertible. A vessel of sorrow not only 'fill'd' but *o'er-running* from abundant tears. That 'becomming' is a blunder for *o'er-running* cannot, we think, be disputed; and we receive the change as a welcome restoration of the poet's original word in a situation where it was much needed.—R. G. WHITE (ed. i): That is, so decent. The expression, considered with the context, is a singular one, it must be admitted. Collier's MS most ridiculously reads:—'so *o'er-flowing*,' [sic].—SINGER: Antigonus describes an expression which only the greatest masters have realised in art: grief the most poignant rather enhancing the beauty of a countenance than deforming it.—STAUNTON: Collier's MS alteration at once destroys the meaning of the poet, and converts a beauteous image into one pre-eminently ludicrous! 'So becoming' here means *self-restrained;* not as it is usually explained so *decent* or so *dignified*. Compare *Rom. & Jul.* IV, ii,—'I gave him what *becomed* love I might, Not stepping o'er the bounds of modesty.'—LETTSOM (ap. Dyce, iii): According to Singer [*Sh. Vindicated*, p. 75] 'becoming' here means *decent* and *dignified;* according to Staunton, *self-restrained*. The latter quotes, in support of his opinion, a suspicious passage from *Rom. & Jul.*, which, even if correct, is nothing to the purpose. I do not understand why he calls the old Corrector's *o'er-running* 'pre-eminently ludicrous;' or how Grant White makes it out to be 'ridiculous.' According to Johnson, *to over-run* is *to be more than full*. Surely 'a vessel filled and over-running' is a rather better expression than 'a vessel filled and dignified,' or 'a vessel filled and

Like very ſanctity ſhe did approach
My Cabine where I lay : thrice bow'd before me,
And (gaſping to begin ſome ſpeech) her eyes
Became two ſpouts ; the furie ſpent, anon
Did this breake from her. Good *Antigonus*,
Since Fate (againſt thy better diſpoſition)
Hath made thy perſon for the Thower-out
Of my poore babe, according to thine oath,
Places remote enough are in *Bohemia*,
There weepe, and leaue it crying : and for the babe
Is counted loſt for euer, *Perdita*
I prethee call't : For this vngentle buſineſſe
Put on thee, by my Lord, thou ne're ſhalt ſee
Thy Wife *Paulina* more : and ſo, with ſhriekes

36. *Thower-out*] $F_2$.
39. *weepe*] *wend* Coll. ii, iii (MS), Dyce ii, iii, Huds. *land* Cartwright. *bear't* Gould.
40. *euer*] *ever ever* Rowe i. *ever and ever* Rowe ii, Pope, Theob. Warb. Johns.
42. *thee*] *theee* $F_2$.
43. *more:*] *more?* $F_4$.
*ſhriekes*] *ſhrickes* $F_2$. *ſhrikes* $F_4$.

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self-restrained.' Or, if we suppose that here, as elsewhere, Shakespeare has intermingled the comparison and the thing compared, and that 'filled' relates to 'vessel' and 'becoming' to Hermione, how can this adjective be applied to a person? *A becoming bonnet, colour*, or *attitude*, I can understand; but what can be said to *a becoming young lady*, or *a becoming queen?* I will not assert that Shakespeare wrote 'So fill'd, *e'en* so o'er-running;' but I am quite sure that, if $F_1$ had given us this reading, and the old Corrector had altered it to '—and so becoming,' he would have had the whole vocabulary of vituperation hurled at his head, and nobody would have so much as dreamed that *o'er-running* was ludicrous or ridiculous.—DEIGHTON: But it seems allowable to suppose that it was the sorrow that was so 'becoming' to her. [If any meaning is to be detected in 'becoming,' I think Singer has found it, but at such a minute to allude at all to personal beauty strikes a false note, so it seems to me. I prefer Collier's change; Antigonus goes on to refer to the vision's unrestrained weeping, and says her eyes became two spouts.—ED.]

29. **pure white Robes**] WALKER (*Crit.* iii, 102]: Compare Milton, Sonnet xxiii, on his deceased wife,—'Came vested all in white, pure as her mind.'

39. **weepe**] COLLIER (ed. ii): Here again we are greatly indebted to the MS [which changes 'weepe'] to *wend, i. e. go*. The word 'crying' probably misled the compositor, and he fancied that *wend* was 'weep,' and so printed.—R. G. WHITE (ed. i): *Wend* is a very plausible emendation, and one which should perhaps be received into the text. But the subsequent passage, in which Antigonus' oath is alluded to,—'Weep I cannot,' etc. by its implication of the duty of shedding tears, supports the original reading. [It is these very words: '*Weep* I cannot' which convinced DYCE (ed. iii) that the 'weepe' of $F_1$ could not be defended by appealing to them.]

She melted into Ayre. Affrighted much,
I did in time collect my ſelfe, and thought
This was ſo, and no ſlumber : Dreames, are toyes,
Yet for this once, yea ſuperſtitiouſly,
I will be ſquar'd by this. I do beleeue
*Hermione* hath ſuffer'd death, and that
*Apollo* would (this being indeede the iſſue
Of King *Polixenes*) it ſhould heere be laide
(Either for liſe, or death) vpon the earth
Of it's right Father. Bloſſome, ſpeed thee well,
There lye, and there thy charracter : there theſe,
Which may if Fortune pleaſe, both breed thee (pretty)
And ſtill reſt thine. The ſtorme beginnes, poore wretch,
That for thy mothers fault, art thus expos'd
To loſſe, and what may follow. Weepe I cannot,

46. *ſo*] *ſooth* Warb. conj.
51. Polixenes] Polixenus $F_2$.
53. *it's*] Ff, Cap. *its* Rowe.
[Laying down the Child. Rowe et seq.
54. [Laying down a bundle. Johns.
55. *breed thee* (*pretty*)] *breed thee, pretty one*, Rowe+, Var. '73, Ktly. *breed thee pretty*, Harness, Knt, Wh. i. *breed thee* (*pretty !*) Sta. *breed thee pity* Gould.
56. *beginnes,*] *begins ;* Rowe.
[Thunder. Dyce.
57. *art*] *are* Knt.

46. **toyes**] '*Babioles.* Trifles, niphles, trinkets, toyes.'—Cotgrave.

47. **superstitiously**] '*Superstitieusement.* Superstitiously, ouerscrupulously, ceremoniously, curiously.'—Cotgrave.

48. **squar'd**] SCHMIDT: Regulate, shape. See V, i, 63.

53. **thee**] For other examples of 'thee' used for *thou*, see, if necessary, ABBOTT, § 212. Also 'looke thee here,' lines 117, 120, 121 below.

54. **charracter**] STEEVENS: That is, thy description, the writing afterwards discovered with Perdita.—STAUNTON: Some ciphers and the name 'Perdita' by which the child hereafter might be recognised.

56. **still rest thine**] STAUNTON: The meaning is manifestly,—'Poor Blossom, good speed to thee! which may happen, despite thy present desolate condition, if Fortune please to adopt thee (thou pretty one!), and remain thy constant friend;' the intermediate line,—'There lie,' etc., being, of course, parenthetical. From the punctuation hitherto adopted: 'Which may, if Fortune please, both breed thee pretty, And still rest thine,' the editors, one and all, must have supposed Antigonus to anticipate that the rich clothes, etc. which he leaves with the child, might breed it beautiful and prove of permanent utility to it in its after course of life. [Staunton, unwittingly of course, exaggerates the number of editors who have, 'one and all,' hitherto adopted the reading he quotes. HARNESS, KNIGHT, and R. G. WHITE (ed. i) are the only editors who have the reading he criticises; the Cam. Ed. ascribes it to 'Reed (1813),' but this is not the reading in my copy of that edition, which here follows the Folio.—ED.]

58. **To losse**] See II, iii, 228.

But my heart bleedes : and moſt accurſt am I
To be by oath enioyn'd to this. Farewell,
The day frownes more and more : thou'rt like to haue
A lullabie too rough : I neuer ſaw
The heauens ſo dim, by day. A ſauage clamor ?
Well may I get a-boord : This is the Chace,
I am gone for euer. *Exit purſued by a Beare.*

*Shep.* I would there were no age betweene ten and three and twenty, or that youth would ſleep out the rest : for there is nothing (in the betweene) but getting wenches with childe, wronging the Auncientry, ſtealing, fighting, hearke you now : would any but theſe boylde-braines of nineteene, and two and twenty hunt this wea-

61. *thou'rt*] $F_2F_3$, Cap. Dyce, Wh. Sta. Cam. *thou art* $F_4$, Rowe et cet.

63. *day.*] *day.* [Bear roars] Coll. i. *day.*—[Noise without of Hunters and Dogs] Sta., Dyce adds 'Bears.'
*clamor ?*] *clamour !* $F_3F_4$.

64. *a-boord :*] *aboard !*—[sees a Bear.] Sta.

65. Beare.] Beare. Enter a Shepheard. Ff (an old Shepherd. Rowe). Scene vii. Pope+.

66–80. As mnemonic lines, Warb.

66. *ten*] *thirteen* Han. Cap. *sixteen* Glo. Cam. Wh. ii, Huds. Rlfe.

69. *Auncientry*] *ancientry* Rowe.

70. *fighting, ... now :*] *fighting— ... now—* Rowe.
*fighting,*] *fighting*—[Horns.] Wh. ii.

70, 71. *boylde-braines*] $F_2$. *boyld--brains* $F_3$. *boyld brains* $F_4$. *boiled--brains* Coll.

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62. **lullabie**] See *Dorastus and Fawnia.*

63. **clamor ?**] JOHNSON : This clamor was the cry of the dogs and hunters; then seeing the bear, he cries, 'This is the chace,' or, the *animal pursued.*

66. **Shep.**] COLLIER (ed. ii) : It is worth noting that 'Crooke' is written in the margin of the corrected $F_2$, to indicate that the Shepherd was to be furnished with that appropriate property.

66. **ten**] CAPELL followed the change, silently made by Hanmer, of 'ten' to *thirteen*, 'because,' as he says, 'ten is rather too early for some of the pranks complain'd of.'—CAMBRIDGE EDITORS [see Text. Notes] : If written in Arabic numerals 16 would be more likely to be mistaken for 10 than 13, which Capell suggested. Besides, *sixteen* seems to suit the context better than *thirteen.* Another mistake of one number for another occurs IV, ii, 6, but this may have been an error on the author's part.—GILDEMEISTER (*Anmerkungen*, p. 115) : The connection clearly demands an age older than 'ten'; but if a change must be made, *nineteen* is to be preferred, which the old Shepherd himself mentions a few lines further on. A compositor would be as likely to convert 19 into 10, as he would 16.—DEIGHTON : The alteration of the Cambridge Editors is by no means an improvement; 'ten' marks extreme boyishness, *sixteen* does not.

69. **Auncientry**] MURRAY (*N. E. D.*) : Ancients, elder people, elders.

70, 71. **boylde-braines**] When Prospero has woven his spells about his enemies, he commands solemn music to sound, with the words :—'A solemn air, and the best

ther ? They haue ſcarr'd away two of my beſt Sheepe, 72
which I feare the Wolfe will ſooner finde then the Maiſter ; if any where I haue them, 'tis by the ſea-ſide, brouzing of Iuy. Good-lucke (and't be thy will) what haue 75
we heere ? Mercy on's, a Barne ? A very pretty barne ; A boy, or a Childe I wonder ? (A pretty one, a verie prettie 77

72. *ſcarr'd*] Ff, Sing. Ktly. *scar'd* Rowe et cet.
73, 74. *Maiſter*] Ff, Sing.
75. *of Iuy*] *on ivy* Steev. Var. '03,' 13. *and't*] *an't* Pope ii, et seq.
75. *thy*] *the* Ff, Rowe i.
76. *Barne*] *bearne* Theob. *bairn* Dyce.
77. *boy*] *god* Wh. i, Huds. *boy-* Ktly. *Childe*] *maid-child* Ktly.

comforter To an unsettled fancy, cure thy braines, Now useless, boiled within thy skull,' V, i, 70. With this clew, and with Theseus's assertion that 'Lovers and madmen have such seething brains,' we may understand the old Shepherd's phrase. Without this hint, the temptation would be strong to mistrust the word 'boylde.' There are several words for which it might be plausibly exchanged; these may be safely left to be suggested by those to whom the emendation of Shakespeare is a light and airy pastime.—ED.

75. **of Iuy**] See *Dorastus and Fawnia*. For other examples of *of* after verbal nouns, see ABBOTT, § 178. 'Iuie is called *Edera*, and hath that name, for it cleaueth to trees, as *Isi.* saith: or it hath the name of *Edus*, a Kid, for it multiplieth milke in Goates, that eate thereof, & with that milke Kids be fed and nourished.'—*Batman vppon Bartholome*, p. 289 verso.—ED.

75, 76. **haue we heere ?**] With the exception of CAPELL and R. G. WHITE (ed. i) every editor, from ROWE down to DYCE (ed. ii) has, after these words, the stage-direction, substantially: 'Taking up the child,' overlooking the fact that in line 83 the shepherd says he'll wait until his son comes before taking it up; possibly, the child is not lifted from the ground until line 121. It is hardly likely that the old man, while listening to his son's account of the ship-wreck, stands holding the child in his arms.—ED.

76. **Barne ?**] MURRAY (*N. E. D.*): The obsolete form of *Bairn*, a child; it still survives in northern English; *bairn* is the Scotch form, occasionally used in literary English since 1700.

77. **Childe**] STEEVENS: I am told that in some of our inland counties, a *female infant*, in contradistinction to a *male* one, is still termed, among the peasantry,—a *child*.—NARES: This may perhaps be referred to the simplicity of the shepherd, reversing the common practice, than taken as an authority for it.—R. G. WHITE: The true reading [which White adopts], I have not a doubt is 'A *god* or a child'—meaning 'a babe of immortal or mortal origin.' The typographical mistake involved might easily have been made; and the correspondent passage, hitherto unnoticed, of the old tale (the language of which was deeply impressed upon Shakespeare's mind) seems quite decisive on the point:—'The sheepeheard . . . thought assuredly that it was *some little god*. . . . The babe began to cry a freshe, whereby the poore man knew *it was a childe*.' It should be remembered that the time is that of Apollo's Oracle, when demigods were begotten upon the Earth, and the children of Jupiter, Mars, and Apollo were exposed and found by shepherds. [In his Second Ed. White

one) ſure ſome Scape ; Though I am not bookiſh, yet I can reade Waiting-Gentlewoman in the ſcape : this has beene ſome ſtaire-worke, ſome Trunke-worke, ſome behinde-doore worke : they were warmer that got this, then the poore Thing is heere. Ile take it vp for pity, yet Ile tarry till my ſonne come : he hallow'd but euen now. Whoa-ho-hoa.

*Enter Clowne.*

*Clo.* Hilloa, loa.

*Shep.* What? art ſo neere ? If thou'lt ſee a thing to talke on, when thou art dead and rotten . come hither : what ayl'ſt thou, man?

78. *Scape*] *'scape* Rowe.

80, 81. *behinde-doore work*] *behind--door-work* Rowe.

83. *hallow'd*] $F_2F_3$. *hollow'd* $F_4$, Rowe+, Var. '73. *halloo'd* Cap. *holloo'd* Var. '78, '85, Rann. *holla'd* Mal. Steev. *hollaed* Var. '03, '13, Knt. *hollad* Var. '21. *hallood* Coll. *hallooed* Dyce, Cam.

85. Enter...] After *hither*, line 88, Dyce, Sta.

86. Clo.] Clo. [within] Dyce. Clo. [without] Sta.

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returns to 'child,' but remarks: 'we should probably read "a *god* or a *child*," . . . this is the more probable, because in this very play, I, i, a boy (the prince) is emphatically called a child.']—HALLIWELL: 'A child, a female infant,'—Hole's MS *Glossary of Devonshire Words*, collected about 1780. This is clearly the meaning of the term, unless it is supposed that the shepherd blunders in his simplicity, or in the excess of his astonishment at the discovery of the infant. [This definition from Hole's *Gloss.* is cited by Dyce and Staunton with approval.]—MURRAY (*N. E. D.*) gives as one of the definitions of 'child,' 'a female infant, a girl-baby,' and after giving the present passage quotes Ash's *Dictionary*, 1775:—'*Child*, an infant—a son or daughter . . . a female infant,' which is earlier in date than Hole's *Glossary*. There are several good notes in Series V, vol. v, of *Notes & Queries*; on p. 371 C. THIRIOLD gives a passage from Beau. & Fl.'s *Philaster*, II, iv:—'if he have any *child*, It shall be crossly matched; the gods themselves Shall sow wild strife betwixt *her* lord and *her*.' [There seems to be no doubt that a 'child,' especially in contradistinction to a 'boy,' means a *girl*. But I much doubt that it was intended to bear that meaning here. It is very certain that it does not always bear it, and in the mouth of one who tells the Clown that here are sights for him to talk on when he is dead and rotten, we may believe that any absurdity is intentionally placed. —ED.]

83. **Ile tarry**] This may mean, of course, 'I'll take up the babe and then tarry till my son come' but it may, also, mean 'I'll take it up,—yet, no,—I'll wait till my son come.' See note on stage-direction, line 76.—ED.

84. **Whoa-ho-hoa**] R. G. WHITE (ed. i): The final *a* in the call and reply here, seems to have been intended to be pronounced.

*Clo.* I haue ſeene two ſuch ſights, by Sea & by Land: but I am not to ſay it is a Sea, for it is now the skie, betwixt the Firmament and it, you cannot thruſt a bodkins point.

*Shep.* Why boy, how is it ?

*Clo.* I would you did but ſee how it chaſes, how it rages, how it takes vp the ſhore, but that's not to the point: Oh, the moſt pitteous cry of the poore ſoules, ſometimes to ſee 'em, and not to ſee 'em : Now the Shippe boaring the Moone with her maine Maſt , and anon ſwallowed with yeſt and froth, as you'ld thruſt a Corke into a hogſhead. And then for the Land-ſeruice , to ſee how the Beare tore out his ſhoulder-bone, how he cride to mee for helpe, and ſaid his name was *Antigonus*, a Nobleman: But to make an end of the Ship, to ſee how the Sea flap-dragon'd it : but firſt, how the poore ſoules roared, and the ſea mock'd them:and how the poore Gentleman roa-

95–108. As mnemonic lines, Warb.
96. *takes*] *rakes* Han. *tears* Cartwright.
98. *and not*] *and then not* Cap.
99. *ſwallowed*] *swallow'd* Rowe+.
101. *for the Land-ſeruice*] *the land-service* Rowe ii, Pope. *the land-sight* Han.
105. *roared*] *roar'd* F$_3$.

101. **Land-seruice**] WARBURTON: Every one sees the humour of this military expression 'land-service'; and how well it is adapted to the character. ['Land-service' is undoubtedly used in a military sense when dealing with military matters. But 'service' among its many meanings signified a *course of dishes at table;* thus Hamlet uses it when he says 'Your fat king and your lean beggar is but variable *service*, two dishes, but to one table.' Again, in *Stans Puer in Mensam*:—'And til thow se afore the thy *service*, Be nat to hasty on brede for to byte.'—*E. E. Text. Soc.* p. 28. It is, therefore, possible that the clown says, in effect:—'And then to see what was dished up on land.'—ED.]

104, 105. **flap-dragon'd**] STEEVENS: That is, swallowed it, as our ancient topers swallowed *flap-dragons*.—JOHNSON (Note on *2 Hen. IV:* II, iv, 267): A flap-dragon is a small combustible body, fired at one end, and put afloat in a glass of liquor. It is an act of a toper's dexterity to toss off the glass in such a manner as to prevent the flap-dragon from doing mischief.—DYCE (*Gloss.*): In former days gallants used to vie with each other in drinking off flap-dragons to the health of their mistresses,—which flap-dragons were generally raisins, and sometimes even candles' ends, swimming in brandy or other strong spirits, whence, on fire, they were snatched by the mouth and swallowed.—BRADLEY (*N. E. D.*): The original sense may have been identical with a dialectal sense of *snapdragon*, viz. a figure of a dragon's head with snapping jaws, carried about by the mummers at Christmas; but of this there is no trace in our quotations.

red, and the Beare mock'd him, both roaring lowder then the ſea, or weather.

*Shep.* Name of mercy, when was this boy?

*Clo.* Now, now: I haue not wink'd ſince I ſaw theſe ſights: the men are not yet cold vnder water, nor the Beare halfe din'd on the Gentleman: he's at it now.

*Shep.* Would I had bin by, to haue help'd the olde man.

*Clo.* I would you had beene by the ſhip ſide, to haue

107. *mock'd*] *mocked* $F_4$.
109. *Name*] '*Name* Theob. ii+, Cap. Var. Steev.
111. *not yet cold*] *not cold* Rowe i.
113. *Would*] '*Would* Theob. ii, Warb. Johns. Cap.
113. *bin*] *beene* Ff.
113, 114. *olde man*] *nobleman* Theob. Han.
115. *ſhip ſide*] *ſhip-ſide* $F_3F_4$. *ship's side* Coll.

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109. **Name**] Theobald carefully placed before this word an apostrophe which is not in the Folio, and before 'Marry' in line 159 did not place an apostrophe which is in the Folio. Of course the same statement reversed may be made of Isaac Jaggard and Ed. Blount, who by a lucky fate have escaped all the blame for typographical errors which is usually heaped on Heminge and Condell. Theobald might urge that there is an omission of 'I'th'''; and Jaggard and Blount that there is an omission of 'Ay.'—ED.

113, 114. **olde man**] THEOBALD: I am persuaded we ought to restore *Nobleman*. The Shepherd knew nothing of Antigonus's age; besides, the Clown had just told his father, that he said his name was Antigonus, a *Nobleman*, and no less than three times in this short scene, the Clown, speaking of him, calls him the 'Gentleman.'—CAPELL (p. 172): The character [of the old Shepherd] has not been weigh'd by them [Theobald and Hanmer] duly; the ignorance of the speaker appears in his calling the mantle '—a bearing-cloth for a squire's child,' and he knew as little what a nobleman was as what a mantle; the son, though told he was a 'nobleman,' calls him 'gentleman,' and the father presumes he was *old* because he himself was.—STEEVENS: I suppose the Shepherd infers the age of Antigonus from his inability to defend himself; or perhaps Shakespeare, who was conscious that he himself designed Antigonus for an *old* man, has inadvertently given this knowledge to the Shepherd who had never seen him.—MALONE: Perhaps the word *old* was inadvertently omitted before 'Gentleman' in line 112.—R. G. WHITE: Shakespeare knew that Antigonus was old, but the Shepherd did not. This is a specimen of the only kind of self-obtrusion found in Shakespeare's dramas.—DYCE (ed. iii): This is an oversight on our author's part.

115. **I would**] THEOBALD (Nichols, *Illust.* ii, 362): Does this ungracious Clown wish his father to have been by the ship-side to have been drowned? I suspect here we should read: 'I would *not*,' etc. [Theobald did not repeat this conjecture in his edition, but instead thereof, he converted the whole speech into an *Aside*, wherein he has been followed by many an editor who has failed to bear in mind that the speech is that of a Clown, who afterwards thought it would be 'hard luck not to live to shed

help'd her;there your charity would haue lack'd footing.

*Shep.* Heauy matters, heauy matters : but looke thee heere boy. Now bleſſe thy ſelfe: thou met'ſt with things dying, I with things new borne. Here's a ſight for thee: Looke thee, a bearing-cloath for a Squires childe: looke thee heere, take vp, take vp (Boy:) open't : ſo, let's ſee, it was told me I ſhould be rich by the Fairies. This is ſome Changeling : open't : what's within, boy ?

*Clo.* You're a mad olde man : If the ſinnes of your youth are forgiuen you, you're well to liue. Golde, all Gold.

*Shep.* This is Faiery Gold boy, and 'twill proue ſo: vp with't, keepe it cloſe : home, home, the next way. We are luckie (boy) and to bee ſo ſtill requires nothing but

116. *there*] *but there* Han.
[Aside. Theob. Warb. Johns. Var. Rann, Mal. Steev. Var. Sing. Ktly.
*lack'd*] *lacked* $F_4$.
118. *met'ſt*] *meet'ſt* $F_4$, Rowe+, Var. '73. *mettest* Dyce, Cam. Wh. ii.
119. *Here's*] *Here is* $F_4$, Rowe i.
123. *what's*] *what is* $F_4$, Rowe i.
124. *mad*] Ff, Rowe, Pope, Warb. *made* Theob. et cet.
125. *you're*] *you are* $F_4$, Rowe i.
127. *Faiery*] *Fairy* $F_4$.
*'twill*] *will* Theob. Warb. Johns. Var. '73.
128. *with't*] Ff, Rowe i, Cap. Dyce, Wh. Cam. *with it* Rowe ii et cet.
129. *ſtill*] *still*, Theob. et seq.

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many more tears, bring in so preposterous an estate,' and from whom any absurd sentiment or perverted expression is to be expected.—ED.]

117. **looke thee**] See line 53, above.

120. **bearing-cloath**] PERCY: This is the fine mantle or cloth with which a child is usually covered when it is carried to the church to be baptized.

123. **Changeling**] STEEVENS: That is, some child left behind by the fairies, in the room of one which they had stolen. So in *Mid. N. D.* [II, i, 22 of the present edition. 'Changeling' here does not mean the child left behind, but the child that has been stolen away].

124. **mad**] THEOBALD: I have ventured to correct the text,—'You're a *made* old man;' *i. e.* your fortune's made by this adventitious treasure.—FARMER: This emendation is certainly right. The word is borrowed from the Novel: 'The good man desired his wife to be quiet; if she would hold peace, they were *made* for ever.' [See *Dorastus and Fawnia*.]

125. **well to liue**] ABBOTT (§ 356): That is, you are well off *as regards living;* it resembles our modern, 'You are well *to do*.' [See II, i, 122; and also cf. *Mer. of Ven.* II, ii, 50 of this ed.]

128. **keepe it close**] STAUNTON: To divulge the possession of fairies' gifts was supposed to entail misfortune. Thus, Ben Jonson,—'A prince's secrets are like fairy favours, Wholesome if kept; but poison if discover'd.'

128. **the next way**] STEEVENS: That is, the *nearest* way.

fecrecie. Let my ſheepe go : Come (good boy)the next way home.

*Clo.* Go you the next way with your Findings, Ile go ſee if the Beare bee gone from the Gentleman, and how much he hath eaten : they are neuer curſt but when they are hungry : if there be any of him left, Ile bury it.

*Shep.* That's a good deed : if thou mayeſt diſcerne by that which is left of him, what he is, fetch me to th'ſight of him.

*Clowne.* 'Marry will I : and you ſhall helpe to put him i'th'ground.

*Shep.* 'Tis a lucky day, boy, and wee'l do good deeds on't *Exeunt*

136. *mayeſt*] $F_2$, Dyce, Wh. Sta. Cam. *maiſt* $F_3F_4$. *may'st* Rowe et cet.

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134. **curst**] DYCE (*Gloss.*): Shrewish, cross-grained, ill-tempered, fierce, irascible, angry.

137. **th'sight**] CAMBRIDGE EDITORS: Capell's copy of $F_2$ has distinctly 'fight.' A copy in the possession of the Rev. N. M. Ferrers, Master of Gonville and Caius College, has as distinctly 'sight.' [It is 'sight' in the copy of the present ED.]

141. **good deeds**] WALKER (*Proverbs in Shakespeare—Crit.* ii, 170): *2 Hen. VI:* IV, iii, near the end,—'If we mean *to thrive and do good*, break open the jails, and let out the prisoners.' *Thrive and do good* was probably a familiar expression. Compare [the present passage] in *Winter's Tale.*

# *Actus Quartus. Scena Prima.*

*Enter Time, the Chorus.*

*Time.* I that pleaſe ſome, try all : both ioy and terror
Of good, and bad : that makes, and vnfolds error, 4

1. Actus Quartus] Act IV. (at the beginning of the next Scene) Theob. Warb. Johns.

3, 4. *all:* ... *bad:*] *all,* ... *bad,* $F_4$, Rowe+, Knt, Wh. Cam. Rlfe, Dtn.

4. *makes, and vnfolds*] Ff, Wh. Cam. Rlfe. *mask and unfold* Theob. *make and unfold* Rowe et cet.

4. *error,*] *error.* Ff. *error;* Rowe+.

1. **Actus Quartus**] HUDSON (p. 28): During the first three Acts the interest of the play is mainly tragic; the scene is densely crowded with incidents; the action hurried, abrupt, almost spasmodic; the style quick and sharp, flashing off point after point in brief, sinewy strokes; and all is rapidity and dispatch; what with the insane fury of the King, the noble agony of the Queen, the enthusiasm of the Court in her behalf, and the King's violence toward both them and her, the mind is kept on the jump; all which, if continued to the end, would generate rather a tumult and hubbub in the thoughts, than that inward music which the title of the play promises; not to say, that such a prolonged hurry of movement would at length become monotonous and wearisome. Far otherwise the latter half of the play. Here the anticipations proper to a long, leisurely winter evening are fully met; the general effect is soothing and composing; the tones, dipped in sweetness, fall gently on the ear, disposing the mind to be still and listen and contemplate; thus making the play, as Coleridge describes it, 'exquisitely respondent to the title.' It would seem, indeed, that in these scenes the Poet had specially endeavoured how much of silent effect he could produce, without diverging from the dramatic form. To this end, he provides resting-places for thought; suspending or retarding the action by musical pauses and periods of lyrical movement, and breathing-in the mellowest strains of poetical harmony, till the eye is 'made quiet by the power of beauty,' and all tumult of mind is hushed by the very intensity of feeling.

2. HEATH (p. 213): I am persuaded, from the insipid flatness of the expression, and the poverty of the sentiment, that this Chorus is an interpolation of the players, and not the genuine product of Shakespeare's pen.—CAPELL (p. 172): The address is of the utmost use here, and made judiciously in the person of 'Time'; and, if for these causes only must have been Shakespeare's; contrary to an opinion [of Heath], who sets it lower than it deserves. In truth its punctuation has been such in all parts of it, that it was scarce discoverable what it is; it was besides blemish'd with some corruptions. [Capell begins the Fourth Act here, but does not mark this 'Chorus' as a Scene. The 'Scena Secunda' of the Folio is his Scene I.]—CAMBRIDGE EDITORS: JOHNSON followed THEOBALD and WARBURTON in printing Time's speech at the end of the Third Act, but said in his note: 'I believe this speech of Time rather begins the Fourth Act than concludes the Third.' He had not referred, apparently, to the Folios or to Rowe and Pope. Theobald did not mean to include the speech in either Act, but drew a line above it to mark that it was an Interlude between the Third and

**[2. Enter Time, the Chorus.]**

Fourth. Warburton, and Johnson after him, omitted the line. [Warburton and Johnson omitted the line because they printed from Theobald's Second Edition, where this line is omitted.—ED.]—R. G. WHITE (ed. i): There could hardly be greater difference in style than that between Time's speech as Chorus and the rest of the verse of this play. The former is direct, simple, composed of the commonest words used in their commonest signification, but bald and tame, and in its versification very constrained and ungraceful; the latter is involved, parenthetical, having a vocabulary of its own, but rich in beauties of thought and expression, and entirely untrammelled by the form in which it is written. The Chorus I believe not to have been written by Shakespeare. It bears no resemblance to his work at any period of his life. My ear cannot err, I think, in deciding that such rhythm as this is not Shakespeare's [see lines 11–25]. A comparison of this Chorus with the Epilogue to *The Tempest*, and the Prologue to *Henry VIII.*, will, I think, convince any one with an ear that they are from the same pen, and that not Shakespeare's. He probably saw, after putting the story into dramatic form, that for an audience an explanation was needed to bridge over the space between the two Acts, and committed the ungrateful task to willing hands. It has been supposed by previous editors, and not without reason, that the Prologue to *Henry VIII.* was written by Ben Jonson. But from the remarkable use in that composition of the uncouth and disjointed rhythm produced by the continual *enjambement de vers*, which is noticeable also in the Epilogue to *The Tempest*, and in a still greater degree in this Chorus, I more than suspect that they were all written by Chapman. See Chapman's poetical address *To the Reader* which precedes his translation of Homer; and also that translation.—LUEDERS (*Sh. Jahrbuch*, 1870, vol. v, p. 282): The idea of thus introducing Time as a *deus ex machinâ*, so to speak,—albeit such personifications were not in those days uncommon,—Shakespeare presumably derived from the title of Greene's *Novel*, which is: '*Pandosto*, or the Triumph of Time . . . wherein is discovered that, although by means of sinister fortune, Truth may be concealed yet by Time in spight of fortune it is most manifestly reuealed.'—STAPFER (p. 60): It would be impossible to speak in a quieter and prouder tone than this, and nothing is more striking in Time's speech than its dignified calmness and serenity. To some critics these words seem to wear an accent of revolt and protestation, but what a pitiful mistake! Shakespear never troubled himself about the legislators of Parnassus, or even did them the honour of recognizing their existence. He is far above our paltry wrangling, and from the philosophical point of view to which he rises, a space of sixteen years is of no longer duration than an interval of twenty-four hours, both alike are nothing in the devouring flight of time. [It is to be regretted that Stapfer does not furnish the names of the critics to whom he alludes.—ED.]—HUDSON: Certainly, if Shakespeare wrote [this Chorus], his hand must have lapsed from, or forgot, its cunning for the time. The texture and movement of the verse are very different from what a ripe Shakespearian tastes in the rest of the play. As compared with the Choruses in *Henry V.*, the workmanship is at once clumsy, languid, and obscure. Shakespeare indeed is often obscure; but his obscurity almost always results from compression of thought, not from clumsiness of tongue or brain.

3, 4. **please . . . makes,**] For other examples of irregular construction with the relative, see ABBOTT, § 247.

4. **makes, and vnfolds**] THEOBALD: This does not, in my opinion, take in the

Now take vpon me (in the name of Time) 5
To vſe my wings : Impute it not a crime
To me, or my ſwift paſſage, that I ſlide
Ore ſixteene yeeres, and leaue the growth vntride 8

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poet's thought. Time does not *make* mistakes, and *discover them* at different conjunctures; but the poet means, that Time often for a season *covers* errors; which he afterward *displays* and *brings to light*. I choose therefore to read: 'that *mask* and unfold error,' etc.—M. MASON (p. 130): These very comments on Shakespeare prove that time can both make and unfold error.—STEEVENS: Theobald's emendation is surely unnecessary. *Departed time* renders many facts obscure, and in that sense is the cause of error. *Time to come* brings discoveries with it. [It is not easy to understand how time can be said to *make* errors. 'Time shall unfold what plighted cunning hides,' is said in *Lear*, but how time can *create* the difficulty which it afterwards solves is by no means clear. Error is the result of human dealings which 'Time's strong hours' may reverse, if those who made the error do not of themselves unfold it. May it not be, then, in the present passage, that 'makes' and 'unfolds' do not refer to Time, but to the 'good' and the 'bad'? May not the sentence be paraphrased thus:—I, who please some, try all, and am both the joy and the terror of the good man, as well as the bad man who makes and unfolds error'? (In 'both joy,' there is, I think, an absorption of the definite article in 'both,' that is, *both the*.) This interpretation does away with the irregularity of construction in having two verbs in the 3d pers., 'makes and unfolds,' placed between two verbs in the 1st pers.: 'please' and 'take,' and all four with the same nominative.—ED.]

5. **in the name**] DEIGHTON: That is, under the name; *not* in behalf of. [With the text before us, we know who the speaker is, but, for the sake of the spectators, it is necessary that the character should announce himself by name.—ED.]

8. **sixteene yeeres**] See *Dorastus and Fawnia*.—STEEVENS: This trespass, in respect of dramatic unity, will appear venial to those who have read Lyly's *Endymion*. . . . Two Acts of his piece comprise the space of forty years, Endymion lying down to sleep at the end of the Second, and waking in the First Scene of the Fifth, after a nap of that unconscionable length. Lyly has likewise been guilty of much greater absurdities than ever Shakespeare committed; for he supposes that Endymion's hair, features, and person, were changed by age during his sleep, while all the other personages of the drama remained without alteration. George Whetstone, in the Epistle Dedicatory before his *Promos and Cassandra*, 1579 (on the plan of which *Measure for Measure* is formed), had pointed out many of these absurdities and offences against the laws of the Drama. It must be owned that Shakespeare has not fallen into them through ignorance of what they were. 'The Englishman in this qualitie [he is speaking of dramatic action] is most vaine, indiscreete, and out of order. He first grounds his worke on impossibilities; then in three houres ronnes he throwe the worlde; marryes, gets children, makes children men, men to conquer kingdomes, murder monsters, and bringeth goddes from heauen, and fetcheth deuils from hell,' etc. This quotation will serve to show that our poet might have enjoyed the benefit of literary laws, but, like Achilles, denied that laws were designed to operate on beings confident of their own powers, and secure of graces beyond the reach of art. [See Malone's quotation from Sir Philip Sidney in the Appendix: *Unity of Action*.]

8. **growth**] WARBURTON: The 'growth' of what? The reading is nonsense.

Of that wide gap, ſince it is in my powre
To orethrow Law, and in one ſelfe-borne howre
To plant, and ore-whelme Cuſtome. Let me paſſe
The ſame I am, ere ancient'ſt Order was,
Or what is now receiu'd. I witneſſe to
The times that brought them in, ſo ſhall I do
To th'freſheſt things now reigning, and make ſtale
The gliſtering of this preſent, as my Tale
Now ſeemes to it: your patience this allowing,
I turne my glaſſe, and giue my Scene ſuch growing
As you had ſlept betweene: *Leontes* leauing

13. *witneſſe*] *witness'd* Cap. Sing. Ktly.
18. *Scene*] *Scæne* $F_2F_3$.
19. *leauing*] *leaving*,— Sta. Dyce ii, iii, Cam. Wh. ii. Rlfe, Huds. Dtn.

Shakespeare wrote: 'leave the *gulf* untry'd,' *i. e.* unwaded through. [Withdrawn, according to *N. & Qu.* VIII, iii, 203.]—JOHNSON: Our author attends more to his ideas than to his words, 'The growth of the wide gap' is somewhat irregular; but he means *the growth* or progression of the time which filled up the *gap* of the story between Perdita's birth and her sixteenth year. 'To leave this growth untried' is 'to leave the passages of the intermediate years unnoted and unexamined.' 'Untried' is not, perhaps, the word he would have chosen, but which his rhyme required. —M. MASON (p. 130): Dr Johnson's explanation of 'growth' is confirmed by [line 18].

9–12. **gap, . . . Custome. . . . am,**] Singer's text here places a period after 'gap,' and makes one sentence of the rest, ending with 'am,' and with only a comma after 'custome.' Again, in the next sentence, there is a comma after 'receiu'd.' Much of this punctuation the Cambridge Editors attribute to Lloyd. It may well be another's, and not Singer's; the latter at times adopts the emendations and even the words of the notes of other editors without giving credit to their authors; *suum cuique* seemed to possess for him no meaning. And yet no attacks on Collier for what was alleged to be literary dishonesty were more virulent than Singer's; in reading his *Shakespeare Vindicated* one is reminded of what Dr Johnson says of Heath and the latter's criticisms of Warburton: he 'bites like a viper and would be glad to leave inflammations and gangrene behind him.'—ED.

10, 11. **Law . . . Custome**] CAPELL'S assertion (p. 173) that these refer to the laws and customs of the drama is more than doubtful.—JOHNSON: The reasoning of Time is not very clear; he seems to mean that he who has broke so many laws may now break another; that he who introduced everything may introduce Perdita in her sixteenth year; and he entreats that he may pass as of old, before any *order* or succession of objects, ancient or modern, distinguish his periods.

13. **witnesse to**] Although the sense demands no change, yet CAPELL'S *witness'd* is extremely plausible; the *d* was present to the ear of the compositor in the *t* of 'to.'—ED.

17. **seemes to it**] That is, as my Tale now seems stale in comparison with the glistering at hand.

19–21. **Leontes . . . me**] STAUNTON: It is hardly credible that, in every edition,

Th' effects of his fond iealouſies, ſo greeuing
That he ſhuts vp himſelfe. Imagine me
(Gentle Spectators) that I now may be
In faire Bohemia, and remember well,
I mentioned a ſonne o'th'Kings, which *Florizell*
I now name to you : and with ſpeed ſo pace
To ſpeake of *Perdita*, now growne in grace
Equall with wond'ring. What of her inſues
I liſt not propheſie : but let Times newes
Be knowne when 'tis brought forth. A ſhepherds daugh-
And what to her adheres, which followes after, (ter

20. *Th'effects*] *To th'effects* Ktly.
*iealouſies*,] Ff, Rowe+. *jealousies* Sta. Dyce ii, iii, Cam. Wh. ii, Rlfe, Huds. Dtn. *jealousies;* Cap. et cet.

21. *himſelfe.*] *himſelf*, Ff, Coll. Wh. Ktly, Cam. Rlfe, Huds. Dtn. *himself;* Rowe et cet.

24. *I mentioned a*] *I mention here a* Ff, Rowe+, Var. '73. *There is a* Han. *I mention'd a* Cap. Rann, Knt, Coll. Dyce.
*which*] *whom* Pope+.

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not excepting even that of Mr Dyce, which is immeasurably superior to most others in the article of punctuation, these lines should stand [as they are in the Folio, except in having a semi-colon after 'jealousies' and another, instead of a period, after 'himselfe']. If the absurdity of representing Leontes as 'leaving' the consequences of his foolish jealousies, and at the same time as so 'grieving' over them that he shuts himself up, were not enough to indicate the poet's meaning, how could any editor possibly miss it who had bestowed a moment's reflection on the parallel passage in the original story: 'The epitaph being engraven, Pandosto would once a day repair to the tombe. . . . *But leaving him to his dolorous passions, at last let us come to shewe the tragicall discourse of the young infant.*' [Staunton, therefore, punctuates:—'Leontes leaving,—The effects of his fond jealousies so grieving, That he shuts up himself;—imagine me,' etc. Herein he has been followed, I believe, by every subsequent editor, and justly.]

21. me] JOHNSON: *Time* is everywhere alike. I know not whether both sense and grammar may not dictate: 'imagine *we*, Gentle spectators, that *you* now may be,' etc. Let *us* imagine, that *you*, who behold these scenes, are now in Bohemia.—M. MASON (p. 131) pointed out that *me* is the Ethical dative.

24. I mentioned] WALKER (*Crit.* iii, 103): Certainly not 'mention*ed*.' But the metre proves that the word is corrupt; I am at present unable to correct it.—DYCE (ed. iii): Mr Lettsom proposes to omit 'I.' [A proposition which is almost incredible. —ED.]—HUDSON: [In line 24] verse and statement are alike at fault; for so we have Time, honest old Chorus as he is, telling a wrong story. It is true, mention has been made of a son of Polixenes; but the Chorus did not make it, nor has he, till now, said a word to us on any subject. Most likely *I* got repeated by mistake from the next line, and then *a* was interpolated, in order to make apparent sense. [Hudson's text reads: 'remember well A mention'd son o' th' King's,' etc.]

29, 30. daughter . . . after] The rhyme here, as well as in *Tam. of the Shr.*

Is th'argument of Time : of this allow,
If euer you haue ſpent time worſe, ere now :
If neuer, yet that Time himſelfe doth ſay,
He wiſhes earneſtly, you neuer may. *Exit.*

## *Scena Secunda.*

*Enter Polixenes, and Camillo.*

*Pol.* I pray thee (good *Camillo*) be no more importunate : 'tis a ſickneſſe denying thee any thing : a death to grant this.

*Cam.* It is fifteene yeeres ſince I ſaw my Countrey : though I haue (for the moſt part) bin ayred abroad, I de-

33. *If*] *I* Var. '85 (misprint).
*neuer, yet*] *never yet* $F_4$. *never yet*, Cap. Var. Rann, Mal. Steev. Var. Knt, Wh. Ktly.

1. Act IV. Scene, the Court of Bohemia. Theob. Act IV, Scene i. The Court of Bohemia. Warb. Johns. Scene i. The same. A Room in Polixenes' Palace. Cap.

6. *fifteene*] *sixteen* Han. Cap. Rann, Dyce ii, iii, Dtn.

7. *bin*] *beene* $F_2F_3$. *being* $F_4$, Rowe.

I, i, 244, 245 :—'So could I, faith, boy, to have the next wish after, That Lucentio indeed had Baptista's youngest daughter' affords ground for the belief that *daughter* was sometimes pronounced like *laughter*. On the other hand, in *Lear*, I, iv, 312, we find *daughter* rhyming with *caught her*, and *slaughter*. See note in this ed. on the line in *Lear*; or see Ellis, *Early Eng. Pronunciation*, p. 963.

31. argument] JOHNSON : 'Argument' is the same with *subject*.

33. that] KEIGHTLEY (*Exp.* p. 202) : This is evidently one of the cases in which 'that' has taken the place of *than*, *then*.

2. Enter, etc.] KNIGHT (*Introd.* p. 338) : Shakespeare has exhibited his consummate art in opening the Fourth Act with Polixenes and Camillo, of whom we have lost sight since the end of the First. Had it been otherwise,—had he brought Autolycus, and Florizel, and Perdita, at once upon the scene,—the continuity of action would have been destroyed; and the commencement of the Fourth Act would have appeared as the commencement of a new play. Shakespeare made the difficulties of his plot bend to his art; instead of wanting art, as Ben Jonson says.

6. fifteene] CAPELL (p. 173) : Strange, that only the fourth modern [*i. e.* Hanmer] should have made this correction [*i. e.* sixteen], when the elaps'd years' number had been settl'd so lately as but in the page before.—STEEVENS : See V, iii, 39 : 'Which lets go by some sixteen years;' and *Ib.* line 61 : 'Which sixteen Winters cannot blow away.'

7. for the most part] Are we to understand by this, coupled with the 'fifteen years,' that Camillo has not been continuously at the Court of Leontes, during the sixteen years which are just past?—ED.

7. ayred] SCHMIDT : To lead forth, to lead about. [It is not easy to see how Dr

ſire to lay my bones there. Beſides, the penitent King (my Maſter) hath ſent for me, to whoſe feeling ſorrowes I might be ſome allay, or I oreweene to thinke ſo)which is another ſpurre to my departure.

*Pol.* As thou lou'ſt me (*Camillo*) wipe not out the reſt of thy ſeruices, by leauing me now: the neede I haue of thee, thine owne goodneſſe hath made: better not to haue had thee, then thus to want thee, thou hauing made me Buſineſſes, (which none (without thee) can ſufficiently manage) muſt either ſtay to execute them thy ſelſe, or take away with thee the very ſeruices thou haſt done: which if I haue not enough conſidered (as too much I cannot) to bee more thankefull to thee, ſhall bee my ſtudie, and my profite therein, the heaping friendſhippes. Of that fatall Countrey Sicillia, prethee ſpeake no more, whoſe very naming, punniſhes me with the remembrance of that penitent (as thou calſt him) and reconciled King my brother, whoſe loſſe of his moſt precious Queene & Children, are euen now to be a-freſh lamented. Say to

10. *or*] (*or* Ff.
15. *want thee,*] *want thee.* or *want thee:* Rowe et seq.
16. *Buſineſſes*] *Buſineſs* $F_4$, Rowe.
21. *heaping friendſhippes*] *heaping friendſhip* Han.

Schmidt can have extracted this definition from the simple phrase equivalent to *living and breathing* abroad.—ED.]

21. heaping] WARBURTON: This is nonsense. We should read '*reaping* friendships.' The king had said his study should be to reward his friend's deserts; and then concludes that his profit in this study should be *reaping* the fruits of his friend's attachment to him; which refers to what he had before said of the necessity of Camillo's stay, or otherwise he could not reap the fruit of those businesses which Camillo had cut out.—HEATH (p. 214): The sense is, All the profit I propose to myself in this study of mine to be more friendly to thee for the future is, the heaping still more friendships on thee, and by that means laying still stronger obligations on thee to continue with me.—JOHNSON: The sense of *heaping friendships*, though like many other of our author's unusual [phrases], at least unusual to modern ears, is not very obscure. 'To be more thankful shall be my study; and my profit therein the heaping friendships.' That is, 'I will for the future be more liberal of recompence, from which I shall receive this advantage, that as I heap benefits, I shall heap friendships, as I confer favours on thee I shall increase the friendship between us.—MALONE: 'Friendships' is, I believe, here used, with sufficient licence, merely for *friendly offices.*—DEIGHTON: But Polixenes could hardly mean that the heaping of friendly offices on Camillo was nis *profit.*

26, 32. Children, are . . . affayres may be, are] In both instances 'are' is the well-known plural by attraction. See line 58 of the next scene: 'the loathſomneſſe

me, when ſaw'ſt thou the Prince *Florizell* my ſon? Kings are no leſſe vnhappy, their iſſue, not being gracious, then they are in looſing them, when they haue approued their Vertues.

*Cam.* Sir, it is three dayes ſince I ſaw the Prince: what his happier affayres may be, are to me vnknowne: but I haue (miſsingly) noted, he is of late much retyred from Court, and is leſſe frequent to his Princely exerciſes then formerly he hath appeared.

*Pol.* I haue conſidered ſo much (*Camillo*) and with ſome care, ſo farre, that I haue eyes vnder my ſeruice, which looke vpon his remouedneſſe: from whom I haue this Intelligence, that he is ſeldome from the houſe of a moſt homely ſhepheard: a man (they ſay) that from very nothing, and beyond the imagination of his neighbors, is growne into an vnſpeakable eſtate.

*Cam.* I haue heard (ſir) of ſuch a man, who hath a daughter of moſt rare note: the report of her is extended

28. *iſſue,*] *iſſue* Ff.
29. *looſing*] *loſing* $F_4$.
33. *miſsingly*] *musingly* Han. Coll. ii, iii (MS), Huds.
35. *appeared*'] *appear'd* Rowe+.
36. *conſidered*'] *conſider'd* Rowe+.
37. *care, ſo farre,*] *care ſo far,* Rowe+. *care; ſo far* Cap. et seq.

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of them offend me more;' where modern editors, except DYCE and STAUNTON, follow the Folios in changing 'offend' to *offends*. Thus, in both the present passages KEIGHTLEY changed 'are' to *is*, which is grammatical but needless.—ED.

33. **missingly**] WARBURTON: [I read] 'but I have (*missing him*) noted,' etc. This accounts for the reason of his taking note, because he often missed him, that is, wanted his agreeable company. For a compliment is intended; and in that sense, it is to be understood.—STEEVENS: '*Missingly* noted' means, I have observed him at *intervals*, not constantly or regularly, but occasionally.—M. MASON (p. 132): I have no doubt but Hanmer's amendment [see Text. Note] is right, and the meaning will then be: 'I have perceived his retirement, and have reflected on it.' There is no such word as 'missingly,' and were we to coin it, it could not possibly convey the sense that Steevens attributes to it. [Collier's MS Corrector makes the same change that Hanmer makes, which Collier (ed. ii) says is 'evidently right' and that 'missingly' is 'a mere error of the press.']—KNIGHT: Does it not mean, 'missing him, I have noted,' etc.?—HALLIWELL: 'Missingly' appears to mean, missing him, discovering him not to be present, or, like a person that has missed him.—DYCE (ed. iii): Richardson (*Dict.* sub. '*Miss*') has '"*Missingly* noted," *i. e.* observing him to be *missing*, to be absent, noted, etc.'—STAUNTON thinks Hanmer's change has 'some plausibility.'—DEIGHTON: To *miss*, equivalent 'to feel the want of, to regret the absence of,' is as common in Shakespeare as in modern parlance.

more, then can be thought to begin from ſuch a cottage
*Pol.* That's likewiſe part of my Intelligence : but(I feare) the Angle that pluckes our ſonne thither. Thou ſhalt accompany vs to the place, where we will (not appearing what we are)haue ſome queſtion with the ſhepheard ; from whoſe ſimplicity, I thinke it not vneaſie to get the cauſe of my ſonnes reſort thether. 'Prethe be my preſent partner in this buſines, and lay aſide the thoughts of Sicillia.
*Cam.* I willingly obey your command.
*Pol.* My beſt *Camillo*, we muſt diſguiſe our ſelues. *Exit*

46. *part*] *a part* Theob. Warb. Johns. Var. '73.
46, 47. *but (I fear) the Angle*] *and, I fear, the Engle* Theob. *and, I fear, the angle* Han. Cap. Rann, Ktly, Huds. *and, I fear, the angel* Garrick. *but, I fear the angle* Var. '78, '85, Rann, Mal. Steev. Var. '21.
51. *thether*] $F_2$.
'*Prethe*] *Prithee* Ff.
55. Camillo,] *Camillo!* Theob. i.
Exit] Exeunt. Rowe.

46, 47. **but (I fear) the Angle**] THEOBALD: The disjunctive, 'but,' here, I think, makes stark nonsense of the context. As in the *Tam. Shr.* [IV, ii, 61], 'Angel' is mistakenly put for *Engle*, so, I suspect, 'Angle,' by the same easy corruption, is here. . . . 'Ay,' replies the king, 'that's a part of my intelligence too; *and*, I fear, [that daughter is] the *Siren*, the *Decoy*, the *Invitation*, that plucks our son thither.' [No editor accepted Theobald's *engle*, a word which Shakespeare, 'to his credit,' says Nares, never used.]—HEATH agrees with Theobald in preferring *and* to 'but;' with the rest of Theobald's note he disagrees.—STAUNTON: 'But,' in this place, is the Saxon *Botan = to boot*, and the king's meaning, 'The attractions of that girl form part of my intelligence, and they are, I apprehend, the angle which draws the prince there.'—DYCE (ed. iii): Perhaps *and* with Theobald.—STEEVENS: 'Angle,' in this place, means a *fishing rod*, which he represents as drawing his son, like a fish, away. [The reading of Garrick's Version (see Appendix) is *angel;* it is included in the Text. Notes, but it is possibly a mere printer's error, whereof that Version has many. See IV, iv, 147.]

49. **queſtion**] That is, conversation, talk, as in Shakespeare, *passim*.

## Scena Tertia.

*Enter Autolicus finging.*
*When Daffadils begin to peere,*
*With heigh the Doxy ouer the dale,* 4

1. Scene ii. Warb. Johns. Cap. The Country. Rowe. Fields [A Road. Coll.] near the Shepherds. Cap. Coll.

2. Enter Autolicus...] Enter Autolycus, very ragged... Sing.

3. Daffadils] *Daffodils* Johns. et seq.

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**2. singing]** Fynes Moryson (*Itinerary*, Part III, Bk i, Chap. 3, p. 48) gives the following, as a 'Prouerbe' which he had heard in his travels: 'For singing Art, [they say that] The Spaniards weep, the Italians sigh, the English bleate like Goats, the Germans bellow, the French sing.' Evidently a proverb of French origin.—ED. See Appendix, *Autolycus*, for ROFFE'S conclusion that 'Autolycus, with his evident abilities, his enjoyment in the Daffodils, the songs of the birds (not forgetting the tirra-lirra of the lark), his real love *for*, and talents *in* Music, all weighed together, will ultimately turn over a new leaf.'

**3. When,** etc.] STEEVENS: 'When daffodils begin to peer' and 'Jog-on, jog-on, the foot-path way'—'Two nonsensical songs by the rogue Autolycus,' says Dr Burney. But could not the many compliments paid by Shakespeare to musical science intercede for a better epithet than *nonsensical?* The Dr subsequently observes, that 'This Autolycus is the true *ancient* Minstrel, as described in the old Fabliaux.' I believe that many of our readers will push the comparison a little further, and concur with me in thinking that our *modern* minstrels of the opera, like their predecessor Autolycus, are *pickpockets* as well as singers of *nonsensical* ballads. [This was written in 1793!]—DOUCE (i, 351): [Dr. Burney's] observation is inaccurate. Autolycus has nothing in common with the character of a minstrel but the singing of a song or two. He is a mere rogue, assuming various shapes, and is specifically called so in the *dramatis personæ*. . . . It is true that Autolycus declares he had been an 'ape-bearer'; but this was no part of the minstrel's profession in Shakespeare's time, though it had been so formerly.

**3. Daffadils]** MURRAY (*N. E. D.*): A variant of *Affodel*. The initial *d* has not been satisfactorily accounted for. It has been variously suggested as due to childish or playful distortion, as in *Ted* for *Edward*, *tante* for *aunt*; to union of the article *th'* (cf. Cotgrave, *Affrodille, Th' Affodill*, and northern English *t' affadil*); to final *d* of *and* in (e. g.) 'fennell an-*d affodil*'; to union of the Dutch or Flemish article, as *de affodil* = the affodil; and to the French preposition *d'*, as in *fleur d'aphrodille*. It is noteworthy that as in English the word has gained a letter, in 16th cent. French it sometimes lost one: Littré (s. v. Asphodèle) quotes from De Serres (16th cent.), 'Des racines *d'affrodille*,' and also 'Decoction de lapace, *de frodilles*.' A third form *dafrodille* is quite conceivable. . . .

*Affodill*, and its popular variants, *daffodil, daffadilly*, were originally and properly the Asphodel; then by popular misconception, due apparently to the application to

*Why then comes in the ſweet o'the yeere,* 5
*For the red blood raigns in ỹ winters pale.*

6. raigns] *reigns* Rowe et seq. in] *o'er* Han. 6. winters pale] *winter pale* Var. '73.

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both plants, at their first introduction to England, of the fanciful name *Laus tibi* (see Turner, *Libellus* B 3 b), it was applied, especially in the popular variations, to species of Narcissus, etc. Botanists, after resisting this misapplication, compromised the matter by retaining *affodil* for the Asphodel, and accepting the more popular *daffodil* for Narcissus. Finally *affodil* was 'rectified' to *asfodyl* and *asphodel*, and *daffodil* restricted in popular use to the Yellow Narcissus or Yellow Daffodil of English fields and gardens. . . . Now restricted to *Narcissus pseudo-Narcissus* (also called Lent Lily), found wild in various parts of England and cultivated as an early spring flower.—ELLACOMBE (p. 56): The daffodil was the favourite of all English poets from the time of Shakespeare to our own time. . . . A small volume might be filled with the many poetical descriptions of the 'delectable and sweet-smelling flower,' but there are two which are almost classical and which can never be omitted. These are Herrick's well-known lines, 'Fair daffodils, we weep to see,' etc. [i, 167, Singer's ed.] And Keats's well-known and beautiful lines, which bring the praises of the Daffodil down to our day. [See the first sixteen or eighteen lines of *Endymion*. SCHMIDT'S note is given in the *Preface, supra*.]

3. peere] This is not the same verb as that in *Mer. of Ven.* I, i, 23: 'Peering in maps for ports,' etc., but, as SKEAT (*s. v.*) says, 'merely short for *appear*. Middle English *peren*, short for *aperen*. . . . As *aperen* was frequently spelt with one *p*, the prefix *a-* easily dropped off, as in the case of *peal* for *appeal*. In French the simple verb *paroir* (Lat. *parere*) was used in a similar way. "*Paroir*, to appear, to peep out, as the day in a morning, or the sun over a mountain."—Cotgrave.'

4. Doxy] Cotgrave: '*Gneuse:* f. A woman begger, a she rogue, a great, lazie, and louzie queane; a Doxie, or Mort.' [For the derivation, see note on 'Ducke,' IV, iv, 346.]

6. For the red blood, etc.] WARBURTON: I think this nonsense should be read thus: 'Why, then *come* in the sweet o' th' year; '*Fore* the red blood *reins-in* the winter pale,' *i. e.* Why then come in, or let us enjoy, pleasure, while the season serves, before *pale winter reins-in* the *red* or youthful *blood;* as much as to say, let us enjoy life in youth, before old age comes and freezes up the blood.—CAPELL (p. 173): That is, for the red blood exercises dominion, begins to exert itself in a season which is within the pale or province of winter, when 'blood is nipt.'—FARMER: The meaning of 'the winter's pale' is, 'the red, the *spring* blood now *reigns o'er* the parts lately under the *dominion of winter*.' The *English pale*, the *Irish pale*, were frequent expressions in Shakespeare's time; and the words 'red' and 'pale' were chosen for the sake of the antithesis.—M. MASON (p. 152): Dr Thirlby proposes to read *runs* instead of 'reigns,' which seems to me to be right; but I should continue to read 'winter's' in the plural number, and then the line would stand:—'For the red blood runs in the winters pale,' that is, 'the blood runs pale in the winters.'—CROFT (p. 11): 'Pale' may mean *paleness*, that the red blood reigns in a state where before it was excluded, as to leave only a pale hue. He uses the word pale somewhere else in this manner for *fairness;* in the spring the blood turns redder from the nitrous particles which the arterial veins inhale from the vegete, elastic, or livelier air than what

*The white ſheete bleaching on the hedge,* 7
*With hey the ſweet birds, O how they ſing:*
*Doth ſet my pugging tooth an edge,* 9

9. pugging] *progging* Han. Warb. Cap. *prigging* Coll. (MS). 9. an] *on* Theob. et seq.

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remains in a more torpid state in winter. [It is fortunate that we can turn to Shakespeare for light. DEIGHTON'S note is, I think, just: 'Though Shakespeare used both the substantive and the verb in this sense' (Deighton is speaking of Farmer's mention of 'the English *pale*' and the 'Irish *pale*'), 'it is very doubtful whether he here meant anything more than that the red blood of spring reigns in the place of the pale blood of winter. Autolycus is hardly to be credited with a knowledge of the word in its other sense.'—ED.]

9. **pugging**] JOHNSON: It is certain that 'pugging' is not now understood. But Dr Thirlby observes that it is the cant of gypsies.—STEEVENS: The word 'pugging' is used by Greene in one of his pieces [No one, it appears, has yet found this passage —ED.]; and *puggard* was a cant name for some particular kind of thief. So in *The Roaring Girl*, 1611:—'Of cheators, lifters, nips, foists, puggards, curbers.'[—V, i. Dyce, in a note on this passage gives the meanings of these words: 'cheators' are those who use false dice; 'lifters' those who lift goods clean away; 'nips' are cut-purses; 'foists,' pickpockets; 'curbers,' those who hook goods out of a window, but of 'puggards' he can find no mention. NARES says, and he is quoted by Halliwell, that 'there seems sufficient reason to believe that ['pugging'] means *thieving*' in the present passage, and adds 'I do not see that *prigging* and *proguing* have anything to do with the word.' 'It is very likely,' says COLLIER (ed. ii), 'that "pugging" is misprinted for *prigging* or thieving. The Clown afterwards uses the word "prig" for a thief. However, "a puggard" was a well-known kind of cheat, and hence Autolycus may have obtained his participle. It is amended to *prigging* in the MS.' The word 'pugging' occurs in *Appius and Virginia*, 1575, near the beginning:—'What tugging, what lugging, what pugging by the ear,' but it has evidently no connection in sense with the word here used. [From the fact that there is a verb *to pug* with its participle, *pugging*, used in architecture and in mechanics applied to mills for grinding, or to breaking up clay or lime for bricks, a correspondent in *Notes & Qu.* I, vii, 256 contends that 'pugging' and not *prigging* is 'the correct word, and is most expressive. Autolycus means his molar—his *grinding* tooth is set on edge.' Unquestionably 'most expressive' is not too strong language, if Autolycus longs for a sheet in order to chew it. Equally apt is the definition given by WISE (*Shakspere, His Birth-place*, etc.) and quoted by Deighton as follows: 'Wise says that "*pugging* tooth was the same as pegging or peg tooth, that is the canine or dog tooth," and that the expression is still in use in Warwickshire. But it is not easy to see why the sight of sheets bleaching should set any one's "*canine* tooth" on edge.' In a *Glossary* of Words used (1893) in the district round Evesham and Pershore, only about twelve miles from Stratford, the compiler, J. SALISBURY, gives the verb 'Pug, *to pull*,' and in a note (p. 84) queries, whether it be not probable, inasmuch as the sheets would have to be *pugged* off the hedges, that Autolycus 'simply means that the sight of the sheets (his traffic), excites his "*pugging*" propensity?' This explanation would carry conviction if it is to be supposed that Autolycus pulls the sheets

*For a quart of Ale is a diſh for a King.* 10

*The Larke, that tirra-Lyra chaunts,*
*With heigh, the Thruſh and the Iay:* 12

11. Larke, that] *lark with* Rowe, Pope.

tirra-Lyra chaunts] $F_2$, Cam. Wh. ii. tirra-Lyrachaunts $F_3$. tirra Lycra-chaunts $F_4$. *tirra-lirra chaunts* Cap. et seq.

12. With heigh,] With heigh, with heigh Ff, Cap. *With hey, with hey* Rowe, Pope, Han. *with hey! with hey!* Theob. Warb. *with heigh! with hey!* Var. '21, Knt. *With heigh ho* Walker (*Crit.* iii, 104).

12. Iay] lay $F_3$. Lay $F_4$, Rowe.

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from the hedges with his teeth. It is merely an accident in connection with this verse that Cotgrave gives as a definition of the French, *Pillars:* 'Pilferers, purloyners, henne-stealers; or, such as take (other mens) sheets off hedges.'—ED.]

10. For a quart, etc.] DEIGHTON: If this has any real connection with the former line, it means 'for by the sale of the stolen sheets I could buy a quart of ale.' [Unquestionably, this is the point of the stanza, just as in the preceding stanza it is the sweet of the year *because* the red blood is then reigning. If proof were needed, it is supplied in a stanza sung by Three Beggars in *The Three Ladies of London*, 1584: 'Our fingers are lime-twigs, and barbers we be, To catch sheets from hedges, most pleasant to see; Then to the alewife roundly we set them to sale, And spend the money merrily upon her good ale.'—p. 347, ed. Hazlitt-Dodsley.—ED.]

11. tirra-Lyra] HOLT WHITE: 'La gentille allouette avec son *tire-lire* | *Tire lire a lire et tire-lirant tire* | Vers la voute du Ciel, puis son vol vers ce lieu | Vire et desire dire adieu Dieu, adieu Dieu.'—Du Bartas, *Liv.* 5, *de sa premiere Semaine.*—MALONE: So, in an ancient poem entitled *The Silke Worms and their Flies*, 1599, 'Let Philomela sing, let Progne chide, Let *Tyry-tyry-leerers* upward flie.' In the margin the author explains 'Tyryleerers' by its synonym, *larks*.—HUNTER (i, 419): Sylvester's rendering of the passage in Du Bartas deserved to have been added for its singularity and aptness—'The pretty lark, climbing the welkin clear, Chaunts with a chear, *Hear peer-I neer my deer:* Then stooping thence, seeming her fall to rew, *Adieu*, she saith, *adieu, deer deer, adieu.*'

12. With heigh, etc.] The metre is here so evidently defective that editors are justified in adopting the reading of the Ff. For my part, I should prefer: 'With heigh, the Thrush, and heigh, the Jay,'—the cadence of the line seems to be thereby better preserved. DYCE (ed. iii) suggests that 'perhaps the name of some bird has dropped out.'—ED.

12. Thrush] HARTING (p. 137): It is somewhat singular that the Thrush (*Turdus musicus*), a bird as much famed for song as either the nightingale or the lark, has been so little noticed by Shakespeare; there are but three passages in which this well-known bird is mentioned;—here, and as a 'throstle' in *Mid. N. D.* III, i, and *Mer. of Ven.* Many naturalists, who have paid particular attention to the song of the thrush, have insisted upon its taking equal rank as a songster with the more favoured nightingale. Certain it is, that the notes of this bird, although not so varied, nor so liquid, so to say, as those of Philomel, are yet of a clear, rich tone, and have something indescribably sweet about them.

*Are Summer ſongs for me and my Aunts*
*While we lye tumbling in the hay.*
I haue ſeru'd Prince *Florizell*, and in my time wore three pile, but now I am out of ſeruice.

*But ſhall I go mourne for that (my deere)*
*the pale Moone ſhines by night :*
*And when I wander here ,and there*
*I then do moſt go right.*
*If Tinkers may haue leaue to liue ,*
*and beare the Sow-skin Bowget ,*
*Then my account I well may giue ,*
*and in the Stockes auouch-it.*
My Trafficke is ſheetes : when the Kite builds, looke to

13. Summer] Summers $F_4$.
20. moſt go] *go most* Pope+, Var. Rann, Mal.
22. Sow-skin] Show-skin $F_4$. Bowget] *Budget* Rowe.
24. auouch-it] avouch it Ff et seq.

13. **Aunts**] Dependent on the connection, this may mean a woman of a character rather more free than a mere hoyden.

15, 16. **three pile**] NARES: The finest and most costly kind of velvet; worn, therefore, only by persons of wealth and consequence. It alludes to something in the construction of the velvet. It seems to have been thought that there was a three-fold accumulation of the outer surface, or pile. Hence Shakespeare gives the name of 'Three-pile' to a mercer in *Meas. for Meas.* IV, iii, 11.

17–24. **But**, etc.] DEIGHTON: But that is no reason why I should be downcast; by the light of the moon I am able to carry on my petty thefts, and when I seem to be going wrong, to have lost my way, I am then going in what is the right path for me, *i. e.* I am most successful in my thieving. If tinkers are allowed to live and wander about the country carrying with them their leathern sack for tools and freely plying their trade, then there is no reason why I should not give an account of my occupation, or openly avow it when put in the stocks.

22. **Bowget**] Cotgrave: '*Bouge*: f. A budget, wallet, great pouch, male, or case of leather, seruing to carrie things in behind a man on horsebacke.'

24. **auouch-it**] COLLIER (ed. ii): It will require no proof that these three distinct fragments, sung by Autolycus, could not go to the same tune; and the old Corrector of $F_2$ marks the fact in his margin, that the first three stanzas were sung to one tune, the fourth to another tune, and the fifth to a third tune. We are, nevertheless, no nearer the tunes themselves.

25, 26. **My . . . Linnen**] In the first three Variorums STEEVENS interpreted 'sheets' as referring to the street ballads in which Autolycus traded; herein he anticipated WALKER (*Crit.* iii, 104); both critics recognised, of course, the quibble involved in the two kinds of sheet. In 1785 M. MASON (p. 133) criticised Steevens's interpretation, which he said was erroneous. 'Autolycus does not yet appear,' he continues, 'in the character of a ballad-singer, which he assumed afterwards occasionally, in

leſſer Linnen. My Father nam'd me *Autolicus*, who being (as I am) lytter'd vnder Mercurie, was likewiſe a ſnapper-vp of vnconſidered trifles: With Dye and drab,

27. *lytter'd*] *litter'd* $F_4$.

order to have an opportunity of exercising his real profession, that of thievery and picking of pockets; he means here merely to say that his practice was to steal sheets and large pieces of linen, leaving the smaller pieces for the kites to build with. He says afterwards that "his revenue was thievery."' In his next edition, in 1793, Steevens withdrew his note, substituting therefor a statement, hardly more to be commended and for which he gives no authority, to the effect that by 'lesser linen' was meant what 'modern laundresses' term *small clothes*.—HOLT WHITE corroborates Mason. 'When the good women,' he says, 'in solitary cottages near the woods where kites-build miss any of their "lesser linen," as it hangs to dry on the hedge in Spring, they conclude that the kite has been marauding for a lining to her nest; and there adventurous boys often find it employed for that purpose.'—To the interpretation that Autolycus is here contrasting his thefts and those of the kite, DEIGHTON'S is, I think, the only dissenting voice; he considers the contrast 'doubtful,' and continues, 'Autolycus immediately afterwards speaks of himself as resembling in character the original Autolycus in being a snapper up of *unconsidered trifles* (in that respect being also like a kite), and goes on to say that all more daring robberies are out of his line. He therefore means, I think, "When I am on the tramp, people may expect to have their sheets stolen, just as when the kite is building they may expect to have odd pieces of linen carried off if left on the drying lines after washing, or exposed anywhere in the open air." He is the human kite that carries off everything that comes in his way.' The contrast, however, involved in 'lesser linen' is, I think, unavoidable.

HARTING (p. 46): This line may be illustrated by giving a description of a kite's nest which we have seen, and which was taken many years ago in Huntingdonshire. The outside of the nest was composed of strong sticks; the lining consisted of small pieces of linen, part of a saddle-girth, a bit of a harvest glove, part of a straw bonnet, pieces of paper, and a worsted garter. In the midst of this singular collection were deposited two eggs. The kite is now almost extinct in England, and a kite's nest is, of course, a great rarity.

TIECK, who translates 'sheets' by *Hemden*, *i. e.* shirts (wherein he is followed by Dr A. SCHMIDT), observes (vol. ix, p. 356) that the slang word 'sheets' cannot be reproduced in German, because it is pronounced like 'cheats,' which it signifies.

26. **Autolicus, who,** etc.] THEOBALD'S text reads, '—nam'd me Autolicus, being litter'd under Mercury, who, as I am, was,' etc. (wherein he was followed by WARBURTON and JOHNSON), whereon he remarks as follows: 'The slight transposition I have ventur'd to make of four short Monosyllables in this passage, was prescrib'd by my ingenious Friend Mr Warburton. The Poet's Meaning seems to be this. My Father nam'd me Autolicus because I was born under Mercury; who was a Thief, as I am. [See *Names of the Actors*, note 16.]

28. **Dye and drab**] With gaming and women, I acquired these rags. 'Purchase' applies to any mode of acquisition other than that by inheritance.—ED.

I purchas'd this Caparifon, and my Reuennew is the ſilly
Cheate. Gallowes, and Knocke, are too powerfull on 30
the Highway. Beating and hanging are terrors to mee :
For the life to come, I ſleepe out the thought of it. A
prize, a prize. 33

29. *this*] Om. Ff, Rowe.
*ſilly*] *sly* Han.
30, 31. *Cheate. ...Highway.*] *Cheat,... Highway*, $F_4$. *Cheat. Highway*, Rowe, Pope, Han. *Cheat. ...highway;* Theob. Warb. et seq.
30. *Knocke*] *knocks* Han.

29, 30. **silly Cheate**] STEEVENS: This is one of the technical terms belonging to the art of *Coney catching*, or *thievery*, which Greene has mentioned. I think it means *picking pockets*. [As a 'technical term' I have not noted it in Greene, but neither 'silly' nor 'cheat' is difficult of comprehension, nor is any difficulty added when they are combined. Greene (*Art of Conny-catching*, p. 36, ed. Grosart) says that the 'Cheting law' is the 'play at false dice.'—ED.]

30. **Gallowes, and Knocke**] JOHNSON: The resistance which a highwayman encounters in the fact, and the punishment which he suffers on detection, withhold me from daring robbery, and determine me to the silly cheat and petty theft.

31. **Beating and hanging**] COLLIER (ed. ii): He should rather have said *hanging and beating*, in order to correspond with 'gallows and knock.' [Shakespeare does not always use a 'respective' construction. He sometimes uses a chiasm, or criss-cross construction, as here, and as in *Mer. of Ven.* III, i, 57: 'warmed and cooled by the same winter and summer;' *Ib.* I, iii, 23: 'land rats and water rats, water thieves and land thieves.'—ED.]

32. **the life to come**, etc.] COLERIDGE (p. 255): Fine as this is, and delicately characteristic of one who had lived and been reared in the best society, and had been precipitated from it by dice and drabbing; yet still it strikes against my feelings as a note out of tune, and not as coalescing with that pastoral tint which gives such a charm to this Act. It is too Macbeth-like in the 'snapper-up of unconsidered trifles.' —LLOYD (p. 135): But it is quite consistent with his nature; it expresses a latent superstition or conscientiousness that is still more decidedly marked in his last scene, and that gives contrast and counterchange to his roguery, even as in the case of Camillo, we trace a line of prudence darkening almost into duplicity, that permeates the very purest and most single-hearted of natures. [Coleridge is wholly right. As always, where consistency of character is concerned, his poetic instinct is unerring. That the idea of a future existence should be so tremendous to Autolycus that he drowned in sleep all thought of it, is as much out of place in his mouth as would be a delight in daffodils because they take the winds of March with beauty, and not because they are the precursors of his frolics. But does he here refer to a future existence? I think the 'life to come' bears the same meaning to Autolycus that it does to Macbeth, who hesitates to risk the peace of his 'days and nights to come,' because we now have judgement and must drink the poison'd chalice now; were it not for this present punishment Macbeth would risk his coming days, he'd jump the life to come. Thus it is with Autolycus; he'll have no terrors of the gallows hanging over him; the thought of what the next day may bring shall never break his slumber; all thoughts of his future living shall be forgotten in sleep.—ED.]

*Enter Clowne.*

*Clo.* Let me ſee, euery Leauen-weather toddes, euery tod yeeldes pound and odde ſhilling : fifteene hundred ſhorne, what comes the wooll too ?

*Aut.* If the ſprindge hold, the Cocke's mine.

*Clo.* I cannot do't without Compters. Let mee ſee,

34. Scene iii. Warb. Johns.

35. *Leauen-weather*] *eleven Weather* Rowe+, Var. '73. *eleventh weather* Han. *'leven weather* Cap. Var. '78, '85, Rann. *'leven wether*— Mal. et seq. *living wether* Mal. conj.

36. *tod*] *told* Ff.

*pound and odde*] *a pound and one odd* Han.

36. *ſhilling*] *ſhillings* $F_4$, Rowe i.

37. *too ?*] $F_2$, Theob. ii+. *to ?* $F_3F_4$ et cet.

38. *ſprindge*] *ſprindg* $F_4$. *springe* Johns. Var. '73 et seq.

[Aside. Rowe et seq.

39. *do't*] *do it* $F_3F_4$, Rowe i.

*Compters*] *counters* Cap. et seq.

35. **Leauen-weather toddes**] MALONE: Dr Farmer obſerves to me that *to tod* is used as a verb by dealers in wool; thus, they say: 'Twenty sheep ought to tod fifty pounds of wool,' etc. The meaning, therefore, of the Clown's words is: Every eleven wether tods, *i. e.* will produce a tod, or twenty-eight pounds of wool; every tod yields a pound and odd shilling,' etc. The occupation of his father furnished our poet with accurate knowledge on the subject; for two pounds and a half of wool is, I am told, a very good produce from a sheep at the time of shearing.—RITSON: Each fleece [at eleven wethers equalling 28 *lb.*] would, therefore, be 2 *lb.* 8 *oz.* 11½ *dr.*, and the whole produce of fifteen hundred shorn 136 *tod*, 1 *clove*, 2 *lb.* 6 *oz.* 2 *dr.*, which, at a pound and odd shilling per tod, would be 143*l.* 3*s.* 0*d.* Indeed, it appears from Stafford's *Breefe Conceipte of English Pollicye*, 1581, p. 16 [p. 36 Sh. Soc. Reprint] that the price of a tod of wool was at that period twenty or two and twenty shillings; so that the medium price was exactly 'pound and odd shilling.' [It is a matter of small moment, but it is doubtful that Stafford means in this passage to give the actual current price of wool, inasmuch as he is stating a hypothetical case.—R. G. WHITE (ed. i) has made another calculation from Stafford, fols. 14 b, 15, and 15 b, with even nicer accuracy, thus: 'there had been an advance of prices equal to about fifty per cent. within the thirty years previous to the publication of that work ("yee sell that yee were wont to sell aforetime ['xxx yeares agoe'] for xx groats now for xxx') and that "aforetime" the husbandman sold "his wooll at a marke the Todde." This, the mark being 13*s.* 6*d.*, would make "every tod yield pound and odd shilling" in Shakespeare's time.' According to Forby (*Vocabulary of East Anglia*) the verb *to tod* was still in use in Norfolk in 1830.]

39. **Compters**] WAY (*Foot-note* in *Prompt. Parv.* s. v. Awgrym): Towards the commencement of the XVIth century the use of the Arabic numerals had in some degree superseded the ancient mode of calculating by the abacus; and counters, which, at the period when the Promptorium was compiled, were generally used. . . . They were not, indeed, wholly disused at a time long subsequent. [See 'counter-caster,' *Oth.* I, i, 33.]—STEEVENS (Note on 'Counter,' *As You Like It*, II, vii, 66): Dr Farmer observes to me that about 1600 the French counters (*i. e.* pieces of false money used as a means of reckoning) were brought into use in England. They are mentioned in *Tro. & Cress.* II, ii, 28.

what am I to buy for our Sheepe-ſhearing-Feaſt? Three pound of Sugar, fiue pound of Currence, Rice: What will this ſiſter of mine do with Rice? But my father hath made her Miſtris of the Feaſt, and ſhe layes it on. Shee hath made-me four and twenty Noſe-gayes for the ſhearers (three-man ſong-men, all, and very good ones) but they are moſt of them Meanes and Baſes; but one Puri-

40. *Feaſt?*] *feast*, Theob. Warb. Johns. *feast?* [Reads] Sta.
41. *Sugar,*] *sugar;* [reading out of a Note] Cap.
*Currence*] *Currants* Rowe.
41. *Rice:*] *rice*— Rowe.
44. *made-me*] $F_2$.
45. *three-man ſong-men*] *three-man-song-men* Var. '73.
46. *Meanes*] *Mean* Rowe i.

40. **Feast**] STEEVENS: The expence attending these festivities appears to have afforded matter of complaint. Thus in *Questions of profitable and pleasant Concernings*, 1594: 'If it be a *sheep-shearing feast*, maister Baily can entertaine you with his bill of reckonings to his maister of three shepheards wages, spent on fresh cates, besides *spices* and *saffron* pottage.'

45. **three-man song-men**] THEOBALD: By a 'three-man' songster we are to understand, a singer of catches, which were then and are now most commonly in three parts.—PERCY: A 'six mens song' is alluded to in *The Tournament of Tottenham*—see *Reliques of Anc. Poet.* ii, 24.—MALONE: Florio renders *Berlingozzo*, —'a dronken song, a threemens song.' HALLIWELL cites six or seven instances of the use of the term.

[In the first letter from Theobald to Warburton (Nichols's *Illustrations*, ii, 209), Theobald, then in his salad days and very green in judgement, proposed, merely for the sake of 'awakening a more curious speculation,' as he says, that the present text should read:—'*They 're* men, songmen all,' or '*They're main* songmen all.' 'But as,' he continues, 'since your note, the Weavers have run much in my head, is it probable to thinking, as our Shakespeare says, that he might have wrote, "thrum-men, songmen all," *i. e.* Weavers and Songsters?' This was written in a private letter, five years before Theobold published his edition of Shakespeare, wherein no allusion whatever is made to these early conjectures, which never appeared in print until nigh a hundred years after they were made. This explanation is due to Theobald (to whom and to Capell we owe our largest debt of gratitude for the text of Shakespeare as it stands to-day), inasmuch as HALLIWELL in his edition quotes these proposed changes and attributes them 'to the rage for conjectural emendation.' Halliwell gives no name as the author, but a reference to the footnotes of the Cambridge Edition furnishes it, and then the indirect slight put upon Theobald is revealed. There is no intimation in Halliwell's note that the conjectures were never published by their author, but were practically withdrawn. It behooves us to be sensitive and touchy under any slur thrown on Theobald, and, wherever possible, to vindicate his memory, as the only reparation now in our power for the unmerited contumely cast on him during his unhappy lifetime by Pope and by his 'most affectionate friend' Warburton, and after his death by Steevens and Malone, and, I am sorry to add, by Dr Johnson.—ED.]

46. **Meanes**] STEEVENS: That is, tenors.—CHAPPELL (p. 223): The 'mean' in

tan amongſt them, and he ſings Pſalmes to horne-pipes. 47
I muſt haue Saffron to colour the Warden Pies, Mace :

47. *amongſt*] *among* $F_4$, Rowe+. 48. *Warden Pies*] *Wardens Pies* Rowe i. *warden-pies* Rowe ii.

music was the intermediate part between the tenor and treble; not the tenor itself, as explained by Steevens.—TIECK (ix, 356) asserts that 'means and bases' are used with a double meaning.

47. **to horne-pipes**] This is not, I think, he sings Psalms 'to the accompaniments of horn-pipes,' as DEIGHTON says, for who was there to accompany him?—but rather, he sings Psalms to the lively tunes to which Horn-pipes were danced,—a practice which, we know, was extremely popular in France, and from allusions like the present we can infer that it was not unknown in England.—ED.

48. **Saffron . . . Warden Pies**] In the *Two Fifteenth-Century Cookery-Books* (about 1430 and 1450), reprinted by the *E. E. T. Soc.*, and edited by Thomas Austin, 'Saffron' or, as it is spelled, *Saferoun*, *Safroun*, or *Sapheron*, is a frequent ingredient. In one of the Recipes (p. 87) directions are given for its use in colouring, not Warden Pies to be sure, but Wardens in syrup, as follows:—'Take Wardons, and cast hem in a faire potte, And boile hem til thei ben tendre; and take hem vppe, and pare hem in ij. or in iij. And take powder of Canell [Cinnamon], a good quantite, and cast hit in good red wyne, And cast sugur thereto, and put hit in an erthen potte, And lete boile; And then cast the pears thereto, And late hem boile togidre awhile; take powder of ginger, And a litell saffron to colloure hit with, And loke that hit be poynante [piquant with vinegar] And also Doucet [sweetish].' On p. 51 is a Recipe for a Warden Pie:—'*Quyncis or Wardouns in past*—Take and make fayre Rounde cofyns of fayre past [a 'cofyn' was the crust of a pie, and considering the sequent effects of the ingredients which it frequently enclosed was apparently not a misnomer. —ED.]; then take fayre Raw Quyncis, & pare hem with a knyf, & take fayre out the core ther-of; than take Sugre y-now, & a lytel pouder Gyngere, & stoppe the hole fulle; & cowche .ij. or .iij. wardonys or quynces in a cofyn, & keuere hem, & lat hem bake; & for defaut of Sugre, take hony; but then putte pouder Pepir ther-on, & Gyngere, in the maner be-for sayd.' 'It [saffron] was especially cultivated,' says the *Encycl. Brit.*, 'near Hinton in Cambridgeshire and in Essex at Saffron Walden (*i. e.* Saffron Woods, not Saffron Walled-in, as the canting crest of the town would imply), its cultivators being called "crokers." This industry, though very important in the 15th century, . . . appears to have died out about 1768.' 'One grain of saffron rubbed to powder with sugar and a little water imparts a distinctly yellow tint to ten gallons of water.' The cultivation of saffron in the sixteenth century in England was important enough for Harrison to devote a chapter to it. See Harrison's *Description of England*, Bk iii, Chap. viii, ed. 1587; Reprint by *New Sh. Soc.* Part ii, p. 50.—SKEAT says a 'warden' meant a *keeping* pear, and quotes Cotgrave:—'*Poire de garde.* A warden, or winter Peare; a Peare which may be kept very long.' Minshieu (*Guide into Tongues*) to the same effect: 'a Warden, or great Peare. *Poire de garde*, *i*, a peare to gard or keepe long.' But ELLACOMBE (p. 154) says 'this is certainly a mistake. In an interesting paper by Mr Hudson Turner, "*On the State of Horticulture in England in early times*," etc., printed in the *Archæological Journal*, v, 301, it is stated that "the Warden Pear had its origin and name from the horticultural skill of the Cistercian Monks of Wardon Abbey in Bedfordshire, founded in the

Dates, none : that's out of my note : Nutmegges, ſeuen ;
a Race or two of Ginger, but that I may begge : Foure
pound of Prewyns, and as many of Reyſons o'th Sun.

51. *Prewyns*] Ff. *Pruns* Rowe i. *Pruins* Rowe ii, Cap. *Prunes* Pope et cet.

51. *Reyſons*] *Reaſons* $F_3F_4$. *Rasins* Rowe. *raisins* Pope.

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twelfth century. Three Warden Pears appeared in the armorial bearings of the Abbey." '—ED.

49. **note**] CAPELL inferred from this word that the Clown had a written list from which he read the items; he, therefore, inserted after 'Three pound of sugar' the stage-direction '[Reading out of a Note]' and printed in Italics all the articles which the Clown had to buy. This inference was shared by the subsequent editors beginning with the Var. 1778 down to DYCE, ed. i, and R. G. WHITE, ed. i, but not inclusive (these two appeared in the same year, 1857), by COLLIER, by STAUNTON, who adds the stage-direction '[Reads],' by SINGER and by KEIGHTLEY, inasmuch as one and all printed the items either in Italics or in quotation marks.—R. G. WHITE paraphrases the present passage thus:—'that's not among the matters of which I am to take note,' and adds: 'not "out of my list" as most editors evidently understand it, by printing the items which the Clown enumerates, as if he read them from a list. Shakespeare would not have represented a Clown in his day reading; and manuscript, too. Had he done so, a shout of laughter, not with him, but at him, would have gone up from even the penny-paying part of his audience.'—DYCE remarks: 'I believe that the Clown is trusting to his memory alone.' That Dyce and White are right is evident from the fact that the Clown enumerates 'dates,' which those who follow Capell print also in italics, thereby representing the Clown as reading from his list an item which was not in it.—ED.]

50. **Race**] That is, a root. 'Old French, *rais*, *rais*, a root (Burguy); cf. Spanish, *rais*, a root.—Lat. *radicem*, acc. of *radix*, a root.'—Skeat.

51. **Reysons o'th Sun**] R. G. WHITE (ed. i): All raisins were so called. 'Among us in England they be of two sortes, that is to say great Raysons and smal Raysons, otherwise called Corans [Currants]. The greatest sort are called raysons of the sunne, the other are commonly to be had and are much used in meats,' etc.—*The Hauen of Health*, 1584, p. 97. [Raisins were thus called to distinguish them from raisins dried artificially. In Holland's *Pliny*, xiv, cap. iii, mention is made of the vine 'Scirpula, the grapes whereof seem as if they were Raisins of the sun, dried already;' and in *Batman vppon Bartholome*, p. 328, verso, we find:—'Reison in the singular number is called *Vua passa*, and is made in many manner wise. For sometime the stalke thereof is woue and wounde, so that the humour may no more come to the grape from the vine. And so the grape in certeine dayes is fordryed by heate of the Sunne. And this Grape and Reison is called *Vua passa:* for they suffer heate of the Sunne: and this is the best to eat. And sometime the grapes be wounde in vine leaues, and bee bound with threed, for the grapes should not seede, and be put into an Ouen so bound & wrapped after that bread is taken out and be dried, when the heate is temperate, and bee Reisons when they be so dryed. In such manner they bee called *Vue passe*, for they suffer a manner of violence of heate of the Ouen. In such manner sometime *Vua passa* is made in chimneyes. . . . Raisons bee made in Ouens, Chimneies, and in heat of the Sunne.'—ED.]

*Aut.* Oh, that euer I was borne. 52
*Clo.* I'th'name of me.

52. [Grovelling on the ground. Rowe et seq. 53. *me.*] *me*— Rowe et seq.

53. **of me**] THEOBALD (*Nichols*, ii, 363): I suspect, 'I'th' name of the —.' The Clown, hearing Autolycus groan, begins to be afraid; and apprehending a spirit, according to the old superstition, falls to invoking the Trinity. [This was not repeated in Theobald's edition.]—JOHNSON: I believe 'me' should be blotted out. [This was not repeated in any of the subsequent Variorum editions. Possibly on account of the assault made on it by Kenrick, whose note, albeit of great length over so small a matter, is worth reviving as a specimen of the style of criticism among our forbears; after quoting Johnson's conjecture that 'me' should be blotted out, KENRICK proceeds as follows: 'Here we have another article of Dr Johnson's critical creed. It is certain that, whether 'me' be in or out is, in this place, of very little consequence; but I so much revere the text of Shakespeare, that, without I see an absolute necessity for it, I will never defile it with a blot. It seems as if the very name of *Johnson* was fated to cast invidious reflections on that of *Shakespeare*; as if it was malignantly formed to absorb the rays diffused by superior lustre, and enviously to sully, with a reflected gloom, the fountain of its own light. This scheme of blotting-out was originally suggested by a *Johnson*; who, when the players made their boast, in honour of Shakespeare, that he never blotted a line, replied, "Would he had blotted out a thousand." This was BEN *Johnson*, who only expressed his wish that Shakespeare had done what SAM *Johnson* boldly determined to do for him. For it is to be observed that here was no *tenderness due to living reputation* to stop his hand; and he might think to indulge himself SAFELY in the *innocent discussion of a dead poet's pretensions to renown*. [These are quotations from Dr Johnson's *Preface*.] If it be not owing to some such antipathy or invidious influence subsisting between the names of Johnson and Shakespeare, to what else can we impute Dr Johnson's objection to the harmless *me* in the above passage? He very possibly cannot find any use for it. But if we consider that the whole line is a mere exclamation; testifying the Clown's surprise at hearing Autolicus cry out, and seeing him lie groveling on the earth. Had he said *In the name of* HEAVEN—or, *In the name of* MERCY,—the line, however bordering on profanity, would have past; but nothing is more common than for conscientious people to check themselves in the middle of such exclamations, or to substitute some innocent word in the place of the exceptionable one. Again, if any objection be made to the supposition of the Clown's stopping in the middle of the word *mercy*; let us take another view of the exclamation, and admit the word *me* to stand as a personal pronoun. It is notorious that persons, who, as Hotspur says, "swear like comfit-maker's wives, and give such sarcenet security for their oaths, as, *in good faith—as true as I live—as God shall mend me*— and *as sure as I live*." I say it is very common for these uncommon swearers, who cannot gulp down or digest *a good mouth-filling oath*, to protest *upon their* WORD. Now I cannot see why a person, who, to avoid a profane oath, should protest *upon his* WORD, might not, with equal propriety, in order to avoid a profane exclamation, cry out *in his* NAME. Admitting this, the Clown, instead of crying out in the name of heav'n, exclaimed in the name of himself; viz.: *I'th'* NAME *of me*. And this expression may surely pass among expletives of this kind, as well as *for the* SOUL *of*

*Aut.* Oh helpe me, helpe mee : plucke but off theſe ragges : and then, death, death.

*Clo.* Alacke poore ſoule, thou haſt need of more rags to lay on thee, rather then haue theſe off.

*Aut.* Oh ſir, the loathſomneſſe of them offend mee, more then the ſtripes I haue receiued, which are mightie ones and millions.

*Clo.* Alas poore man, a million of beating may come to a great matter.

*Aut.* I am rob'd ſir, and beaten : my money, and apparrell tane from me, and theſe dereſtable things put vpon me.

*Clo.* What, by a horſe-man, or a foot-man?

*Aut.* A footman (fweet ſir) a footman.

*Clo.* Indeed, he ſhould be a footman, by the garments he has left with thee : If this bee a horſemans Coate, it hath ſeene very hot ſeruice. Lend me thy hand, Ile helpe thee. Come, lend me thy hand.

54. *Oh helpe*] *Oh, held* Var. '73 (misprint).
55. *death.*] *death*— Rowe ii. *death!* Cap.
58. *offend*] Dyce, Sta. *offends* Ff, Rowe et cet.
64. *dereſtable*] *deteſtable* Ff.
71. [Helping him up. Rowe et seq.

*me—for the* LIFE *of me—for the* HEART *of me*, etc.—After all, whether I have convinced the reader or not of the propriety of letting *me* stand in the text, I must have some better reason given ME for expunging it than the *ipse-credidit* of a JOHNSON.'—*Review*, p. 85. [Kenrick's plea for 'I'the name of mercy' might have received some support had he recalled the exclamation of the Clown's father, III, iii, 109:—'Name of mercy, when was this, boy.']—STEEVENS pronounces the Clown's speech 'a vulgar exclamation' which he had often heard. 'So, Sir Andrew Ague-cheek [*Twel. Night*, II, iii, 194]:—"Before *me*, she's a good wench!"'—CAMBRIDGE EDITION: A writer in *The Gent. Mag.* 1st Ser. vol. lx, p. 306, suggests that by 'me —' in this place is meant *mercy*, and that the Clown's exclamation is interrupted by Autolycus.

58. **offend**] See note on lines 26, 32 in the preceding Scene.

62. **matter.**] DEIGHTON: When you come to reckon it, a million of beating amounts to a good deal; an adage worthy of Dogberry.

66, 67, 68. **foot-man . . . footman**] Perhaps it may be to attach too much importance to the spelling even in this well printed play, but it seems noteworthy that in the Clown's question 'horse-man' and 'foot-man' are printed with hyphens which are omitted in the repetition of the words. May it not be that the meaning intended to be conveyed thereby, can be thus freely paraphrased? 'Was it a man on horseback or a man on foot?' asks the Clown. 'It was a footman, a servant,' answers Autolycus. 'It must indeed have been a fellow who footed it, a downright tramp, to judge by his clothes,' responds the Clown.—ED.

*Aut.* Oh good ſir, tenderly, oh.
*Clo.* Alas poore ſoule.
*Aut.* Oh good ſir, ſoftly, good ſir: I feare (ſir) my ſhoulder-blade is out.
*Clo.* How now? Canſt ſtand?
*Aut.* Softly, deere ſir: good ſir, ſoftly: you ha done me a charitable office.
*Clo.* Doeſt lacke any mony? I haue a little mony for thee.
*Aut.* No, good ſweet ſir: no, I beſeech you ſir: I haue a Kinſman not paſt three quarters of a mile hence, vnto whome I was going: I ſhall there haue money, or anie thing I want: Offer me no money I pray you, that killes my heart.
*Clow.* What manner of Fellow was hee that robb'd you?
*Aut.* A fellow (ſir) that I haue knowne to goe about with Troll-my-dames: I knew him once a ſeruant of the

77. *deere ſir:*] *dear sir;* [picks his Pocket] Cap. Var. '78 et seq. (subs.). *dear sir:* [cuts his purse.] Coll. ii (MS).
*ha*] *ha'* Rowe et seq.
79. *Doeſt*] *Doſt* $F_3F_4$.
88–101. As mnemonic lines, Warb.
89. *Troll-my-dames*] *troll-madams* Han. *trol-madames* Cap.
*him*] *him him* $F_2$.

75. **out**] BUCKNILL (p. 131) says justly that the 'shoulder-blade cannot be dislocated,' but an oversight by Autolycus in anatomy, under the circumstances, is not to be imputed to Shakespeare.—ED.

77. **deere sir**] Capell's stage-direction here, is noticed in the *Preface*.

89. **Troll-my-dames**] FARMER: 'The ladyes, gentle woomen, wyves, and maydes, may in one of the galleries walke; and if the weather bee not aggreeable to theire expectacion, they may have in the ende of a benche eleven holes made, intoo the whiche to trowle pummates, or bowles of leade, bigge, little, or meane, or also of copper, tynne, woode, eyther vyolent or ſofte, after their owne discretion; the pastyme *troule-in-madame* is termed.'[—*The Benefit of the Ancient Bathes of Buckstones*, compiled by John Jones at the King's Mede, nigh Darby, 1572, p. 12. The foregoing extract is copied from Brand (*Pop. Ant.* ii, 445), who gives date and page, which Farmer does not give, and who follows the original with greater fidelity, apparently, than Farmer.]—STEEVENS: The old English title of this game was *Pigeon holes;* as the arches in the machine through which the balls are rolled, resemble the cavities made for pigeons in a dove-house. [Cotgrave gives: '*Trou Madame.* The Game called Trunkes, or the Hole.' BRAND also gives (ii, 447) *Trunks* as another name for Troule-in-madame, and quotes a passage from *Poor Robin's Almanack* for 1715 where it is mentioned.—HALLIWELL (*Archaic Dict.*) says that the game is still called *trunks*, and that 'troll-madam' appears to have been somewhat like the modern game of *bagatelle*.]

Prince : I cannot tell good ſir, for which of his Vertues it was, but hee was certainely Whipt out of the Court.

*Clo.* His vices you would ſay : there's no vertue whipt out of the Court : they cheriſh it to make it ſtay there ; and yet it will no more but abide.

*Aut.* Vices I would ſay (Sir.) I know this man well, he hath bene ſince an Ape-bearer, then a Proceſſe-ſeruer

95. *more but*] *more jot* or *more whit* or *more bit* Perring.

95. **but abide**] CAPELL, after saying that he does not 'clearly enter into' this joke, adds, 'perhaps the intended sense of "abide" is one vulgarly given it, *viz.* endure or put up with; and the joke—that the utmost "virtue" can do for a "court" is—to be patient when forc'd upon it.'—JOHNSON: To 'abide' here must signify to *sojourn*, to live for a time without a settled habitation.—COLLIER (ed. ii): This interpretation [of Johnson and of subsequent editors] is clearly wrong, for where can it be shown that to 'abide' means only to remain for a time? On the contrary, it means most emphatically to continue permanently; Johnson (*Dict.*) says, 'to "abide" is to dwell in a place, not to remove, to stay, to remain, to be immoveable;' and Richardson tells us the same. . . . What must have been the language of Shakespeare is restored in a moment by a very slight change, the converse of that in *Love's L. L.* V, ii, 747, where *but* has been, time out of mind, misprinted 'not;' in the passage before us *not* has been misprinted 'but,' and instead of saying that virtue will 'but abide,' we ought to say '*not* abide,' and print the text as we have given it: 'and yet it will no more, *not* abide,' meaning that however virtue may be cherished at court, it will not any the more stay, or 'abide' there. [COLLIER returned to the present reading in his Third Edition with the short note: 'It will do no more than remain there for a short time.' —DYCE, in his *Strictures on Collier* (p. 81), observes that it is 'surely easier to believe that Shakespeare may have used "abide" in [the sense of dwelling for a time] than to believe that he wrote "it will no more, *not* abide,"—which enigma Mr Collier explains [in the words just quoted].'—STAUNTON has given what seems to be the just interpretation; according to him, the phrase is equivalent to 'And yet it will barely, or with difficulty, remain.' For those who prefer to believe (among whom the present editor is not to be reckoned) that 'abide' here means to *stay for a time*, there are several examples so classified in Schmidt's *Lexicon*.—ED.]

97. **Ape-bearer**] STAUNTON quotes Gifford's note on *The Bondman*, III, iii, p. 60, as follows: 'Our ancestors certainly excelled in the education which they gave to their animals. Banks's horse far surpassed all that have been brought up in the academy of Mr Astley; and the apes of these days are mere clowns to their progenitors. The apes of Massinger's time were gifted with a pretty smattering of politics and philosophy. The Widow Wild had one of them: "He would *come over* for all my friends, but was the dogged'st thing to my enemies! he would sit upon his tail before them, and frown like Jack-a-napes when the Pope is named."—*The Parson's Wedding* [V, ii]. Another may be found in *Ram Alley* [IV, i]: "Men say you've tricks; remember, noble captain, You skip when I shall shake my whip. Now, sir, What can you do for the great Turk? What can you do for the pope of

(a Bayliffe) then hee compaſt a Motion of the Prodigall 98

98. (*a Bayliffe*)] *to a bailiff* Cam. Edd. conj.

Rome? Lo! He stirreth not, he moveth not, he waggeth not. What can you do for the town of Geneva, sirrah? [*Captain* holds up his hand, etc."' This note, which is taken direct from Gifford *ad loc.* and stands as Staunton has quoted it, is incomprehensible if we are to understand it as illustrating the proficiency of apes in Elizabethan days. It is to be feared that Staunton did not verify Gifford's quotations, and still more that Gifford calculated on their not being verified, otherwise it is impossible to believe that either Staunton or Gifford would ever have quoted these passages, neither of which refers to a genuine ape. In *The Parson's Wedding* a keen satire on the abjectness of lovers is put into the mouth of Widow Wild, and in *Ram-Alley* a braggart Captain is forced to perform antic tricks like an ape, mounted on a table. —ED.] Staunton continues: This perfect mastery [of the ape-bearer over the ape] gave occasion for a saying attributed to James I.—"If I have a Jack-a-napes, I can make him bite you; if you have a Jack-a-napes, you can make him bite me." In the *Induction* to Jonson's *Bartholomew Fair*, the stage-keeper speaks of "a juggler with a well-educated ape, to come over the chain for a King of England, and back again for the prince; and sit still for the Pope and the King of Spain." This evolution of *coming over*, etc. was performed by the animal's placing his fore-paws on the ground, and turning over the chain on his head, and going back again in the same fashion, as the feat is represented in an illuminated manuscript of the fourteenth century.' [Sir Thomas Overburie had a supreme contempt for a 'Rymer,' he calls him 'a Juggler with words,' and in his *Character* (the edition of 1627 is not paged), concludes with saying that 'there is nothing on the earth so pittifull, no not an *Ape-carrier*.' —ED.]

98. **Motion**] WARBURTON: That is, a puppet-show, then called *motions*. A term frequently occurring in our author.—KNIGHT: The subjects which were usually chosen for these exhibitions were mostly scriptural. In Jonson's *Bartholomew Fair* [V, i,] the puppet-show professor says: 'O the motions that I, Lanthorn Leatherhead, have given light to, in my time, since my master Pod died! Jerusalem was a stately thing, and so was Nineveh and the City of Norwich, and Sodom and Gomorrah.' *The Spectator*, No. 14, speaking of Powell, the puppet-show man, says: 'There cannot be too great encouragement given to his skill in motions, provided he is under proper restrictions.' Even in the days of Anne these successors of the old Mysteries still presented scriptural subjects. Strutt, in his *Sports and Pastimes* [p. 166, ed. 1841], has printed a Bartholomew Fair bill of that time, as follows: 'At Crawley's Booth, over against the Crown Tavern in Smithfield, during the time of Bartholomew Fair, will be presented a little Opera, called the Old Creation of the World, yet newly revived; with the addition of Noah's Flood; also several fountains playing water during the time of the play.—The last scene does present Noah and his family coming out of the Ark, with all the beasts two and two, and all the fowls of the air seen in a prospect sitting upon trees; likewise over the Ark is seen the Sun rising in a most glorious manner; moreover, a multitude of Angels will be seen in double rank, which presents a double prospect, one for the sun and another for a palace, where will be seen six Angels ringing of bells.—Likewise, Machines descend from above, double and treble, with Dives rising out of Hell and Lazarus seen in Abraham's bosom, besides several figures dancing jiggs, sarabands, and country dances to the

ſonne, and married a Tinkers wife, within a Mile where my Land and Liuing lyes ; and (hauing flowne ouer many knauiſh profeſſions) he ſetled onely in Rogue : ſome call him *Autolicus*.

*Clo.* Out vpon him : Prig, for my life Prig:he haunts Wakes, Faires, and Beare-baitings.

*Aut.* Very true ſir : he ſir hee : that's the Rogue that put me into this apparrell.

*Clo.* Not a more cowardly Rogue in all *Bohemia* ; If you had but look'd bigge, and ſpit at him, hee'ld haue runne.

*Aut.* I muſt confeſſe to you (ſir) I am no fighter : I am falſe of heart that way, & that he knew I warrant him.

*Clo.* How do you now ?

*Aut.* Sweet ſir, much better then I was : I can ſtand, and walke: I will euen take my leaue of you, & pace ſoftly towards my Kinſmans.

*Clo.* Shall I bring thee on the way ?

*Aut.* No, good fac'd ſir, no ſweet ſir.

*Clo.* Then fartheewell, I muſt go buy Spices for our ſheepe-ſhearing. *Exit.*

*Aut.* Proſper you ſweet ſir. Your purſe is not hot enough to purchaſe your Spice : Ile be with you at your ſheepe-ſhearing too : If I make not this Cheat bring out another, and the ſheerers proue ſheepe, let me be vnrold, and my name put in the booke of Vertue.

99. *where*] *of where* Ktly.
101. *in*] *in a* Theob. ii, Warb. Johns. Var. Rann.
104. *baitings*] *baiting* Rowe i.
106. *this*] *his* Rowe ii, Pope.
112. *do you*] *do you do* $F_4$, Rowe, Pope, Han.
116. *the way*] *thy way* $F_4$, Rowe+, Var. Rann.
118. *fartheewell*] *farewell* $F_2$. *farewel* $F_3F_4$, Rowe+. *fare thee well* Cap. et seq.
*buy*] *to buy* Ff, Rowe ii+, Var. *and buy* Rowe i.
119. Exit.] After *sir.* in next line, Cap.
123. *vnrold*] *enrolled* Coll. ii, iii (MS).
124. *in*] *into* Rowe ii+, Var. Rann.

admiration of the spectators; with the merry conceits of squire Punch and sir John Spendall.'

100. Land and Liuing] DEIGHTON: Almost equivalent to *landed property*, an ambitious term used to impress the Clown with an idea of the speaker's social position.

123. vnrold] WARBURTON: Begging gypsies, in the time of our author, were in gangs and companies, that had something of the show of an incorporated body.

Song. *Iog-on, Iog-on, the foot-path way,* 125
*And merrily hent the Stile-a:*
*A merry heart goes all the day,*
*Your ſad tyres in a Mile-a.* *Exit.* 128

## *Scena Quarta.*

*Enter Florizell, Perdita, Shepherd, Clowne, Polixenes, Camillo, Mopſa, Dorcas, Seruants, Autolicus.*

*Flo.* Theſe your vnvſuall weeds, to each part of you
Do's giue a life: no Shepherdeſſe, but *Flora* 5

126. *hent*] *hend* Han. Cap. Var. '73. *bend* Scott (*Guy Mannering*, chap. xxii, motto).

1. Scena Quarta] Ff, Rowe+, Glo. Cam. Rlfe, Wh. ii. Scene iii. Cap. et cet.
The Prospect of a Shepherd's Cotte. Theob. The old Shepherd's House. Han. A Room in the Shepherd's House. Cap.

2. Enter...Autolicus] Enter Florizel and Perdita. Rowe et seq.

5. *Do's*] Ff. *Does* Rowe, Pope, Ktly. *Do* Theob. et cet.

From this noble society he wishes he may be 'unrolled,' if he does not so and so.—COLLIER (ed. ii): What Autolycus means is that, if he did not perform these cheating exploits, he should deserve to have his name *enrolled* [as it is corrected in the MS] in the book of virtue as an incapable thief, and consequently excluded from the 'fraternity of vagabonds.'—R. G. WHITE (ed. i): But Autolycus means 'let me be struck off of the roll of thieves, and put upon that of honest men.'—DYCE (*Strictures*, etc. p. 81): Woful is the tautology which Collier's MS Corrector introduces into the passage, 'let me be *enrolled*, AND my name put,' etc.—DYCE (ed. iii): 'But' observes Mr W. N. LETTSOM, '*unrolled*,' without anything to determine its application, cannot well stand alone. I believe it, however, to be a mere blunder of the ear for *unrogued*.' [This infelicitous emendation Lettsom had already published in *Notes & Qu.* I, viii, 378.]

125. **Song.**] The old tune of the song will be found in the Appendix: *Music.*

126. **hent**] STEEVENS: That is, to take hold of it.

1. **Scena Quarta**] HUDSON (p. 29): For simple purity and sweetness, the scene which unfolds the loves and characters of the Prince and Princess is not surpassed by anything in Shakespeare. Whatsoever is enchanting in romance, lovely in innocence, elevated in feeling, and sacred in faith, is here concentrated; forming, all together, one of those things which we always welcome as we do the return of Spring, and over which our feelings may renew their youth for ever. So long as flowers bloom and hearts love, they will do it in the spirit of this scene.

5. **Do's**] A singular by attraction from 'each part;' it is needless to change it. —ED.

5. **Flora**] See *Dorastus and Fawnia.*

Peering in Aprils front. This your ſheepe-ſhearing,
Is as a meeting of the petty Gods,
And you the Queene on't.
*Perd.* Sir : my gracious Lord,
To chide at your extreames, it not becomes me :
(Oh pardon, that I name them:) your high ſelfe
The gracious marke o'th'Land, you haue obſcur'd
With a Swaines wearing : and me (poore lowly Maide)
Moſt Goddeſſe-like prank'd vp : But that our Feaſts
In euery Meſſe, haue folly ; and the Feeders

6. *Peering*] *'Pearing* Wh. ii. *Aprils*] *April* $F_4$.
7. *Is as*] *Is* Rowe ii. *meeting*] *merry meeting* Ff, Rowe.

7. **petty Gods**] The classical *Dii minores.*

9. **Perdita.**] MRS JAMESON (i, 231): The character of Perdita is properly kept subordinate to that of her mother, Hermione; yet the picture is perfectly finished in every part; Juliet herself is not more firmly and distinctly drawn. But the colouring in Perdita is more silvery-light and delicate; the pervading sentiment more touched with the ideal; compared with Juliet, she is like a Guido hung beside a Giorgione, or one of Paesiello's airs heard after one of Mozart's. The qualities which impart to Perdita her distinct individuality are the beautiful combination of the pastoral with the elegant—of simplicity with elevation—of spirit with sweetness. The exquisite delicacy of the picture is apparent. To understand and appreciate its effective truth and nature, we should place Perdita beside some of the nymphs of Arcadia, or the Cloris and Sylvias of the Italian pastorals, who, however graceful in themselves, when opposed to Perdita, seem to melt away into mere poetical abstractions; as in Spenser, the fair but fictitious Florimel, which the subtle enchantress had moulded out of snow, 'vermeil tinctured,' and informed with an airy spirit, that knew 'all wiles of woman's wits,' fades and dissolves away, when placed next to the real Florimel, in her warm, breathing, human, loveliness.

9. **Sir**] See I, ii, 369, where, as here, COLLIER (ed. ii) follows his MS, and changes 'Sir' to *Sure.*

10. **extreames**] JOHNSON: That is, your *excesses*, the *extravagance* of your praises.—M. MASON: Perdita means rather the *extravagance of his conduct* in obscuring himself 'in a swain's wearing,' while he 'prank'd her up most goddess-like.' The following words, 'Oh pardon that I name them,' proves this to be her meaning.

12. **marke**] JOHNSON: The *object* of all men's *notice* and expectation.

13. **Swaines wearing**] See *Dorastus and Fawnia.*

14. **prank'd vp**] Cotgrave has: '*Ajolier.* To pranke, tricke vp, set out, make fine.'

15. **Messe**] SCHMIDT wrongly gives to 'messe' the meaning of *dish.* Can it be that he supposes it is to 'mess' that Perdita refers when she speaks of 'digesting it?' 'Mess' has here the same general meaning which it bears in I, ii, 266, and the whole sentence may be paraphrased: 'were it not that at every table, or in every group, there are strange antics, which the guests accept as customary, I should, etc.'

Digeſt with a Cuſtome, I ſhould bluſh
To ſee you ſo attyr'd : ſworne I thinke,
To ſhew my ſelſe a glaſſe.

16. *Digeſt*] *Diſgeſt it* $F_2F_3$. *Digeſt it* $F_4$, Rowe et seq.
17. *ſworne*] *swoon* Han. Cap. Rann, Sing. Dyce, Sta. Dtn, Hunter. *so worn* Coll. ii, iii (MS). *scorn* Mitford (*Gent. Mag.* 1844, Aug., p. 127).
17, 18. *ſworne...glaſſe*] *swoon...* Flo. *Ah / lass* Daniel.

16. **Digest**] A case of absorption, which in sundry other cases the printers have marked with an apostrophe. Thus it should be here: 'Digest' [it] with a Custome;' or as it is in the other Folios. See II, i, 18.—ED.

17. **sworne**] THEOBALD (*Nichols*, ii, 363): I venture to read, '*swoon*, I think, To *see* myself *i'th'* glass,' *i. e.* she should *blush* to see the Prince so *obscured*; and *swoon*, to see herself so *pranked up*. [This emendation was written to Warburton in 1729. Warburton's response has not been preserved; (Warburton shrewdly destroyed his voluminous correspondence with Theobald;) but we may infer that he so criticised the proposed change that Theobald relinguished it; no mention is made of it in Theobald's subsequent edition. Warburton openly accused Hanmer of 'trafficking with his papers' and of 'taking his conjectures.' It is barely possible that this present emendation of Theobald's might thus, through Warburton, have reached Hanmer, in whose edition 'sworn' appears as *swoon*. Warburton's own note on the passage is as follows:] That is, one would think that in putting on this habit of a shepherd, you had sworn to put me out of countenance; for in this, as in a glass, you shew me how much below yourself you must descend before you can get upon a level with me.—CAPELL says of Hanmer's emendation, which he adopted, that it is 'a most natural sentiment, and of great sweetness; and following naturally what she has been saying about her lover's attirements.'—JOHNSON: Dr Thirlby inclines rather to Hanmer's emendation, which certainly makes an easy sense, and is, in my opinion, preferable to the present reading. But concerning this passage, I know not what to decide.—STEEVENS: Warburton has well enough explained this passage according to the old reading. Though I cannot help offering a transposition, which I would explain thus:—'and the feeders Digest it with a custom (sworn I think), To see you so attired, I should blush To show myself a glass,' *i. e.* But that our rustick feasts are in every part accompanied with absurdity of the same kind, which custom has authorised (custom which one would think the guests had sworn to observe), I should blush to present myself before a glass, which would shew me my own person adorned in a manner so foreign to my humble state, or so much better habited than even that of my prince.—MALONE: She means only to say, that the prince, by the *rustick* habit that he wears, seems as if he had sworn to show her a glass, in which she might behold how she *ought* to be attired, instead of being 'most goddess-like pranked up.' Florizel is here Perdita's glass. The words 'to shew myself' appear to me inconsistent with Hanmer's reading. Hanmer probably thought the similitude of the words 'sworn' and *swoon* favourable to his emendation; but he forgot that *swoon* in the old copies of these plays is always written *sound* or *swound*. [See DYCE, below.]—COLLIER (ed. ii): 'Sworn' is indubitably a misprint for *so worn*, which is the emendation of the MS. Such too was the suggestion of Zachary Jackson in his *Shakespeare Restored*. Perdita tells Florizel that he is disguised as a shepherd, while she is pranked up like a goddess, and that his humble attire is worn, as it were, to show her in a glass how simply she

[17. sworne I thinke, To shew my selfe a glasse.]

ought to be dressed. [Collier repeats Malone's remark about the spelling of *swoon*.] —INGLEBY (*Notes & Qu.* 1853, I, vii, 378) instead of 'sworn' proposed *and more*, and thus paraphrased:—'I should blush to see you attired like a swain; and still more should I blush to look at myself in the glass, and see a peasant girl pranked up like a princess.' 'In MS,' he observes, '& *more* might very easily have been mistaken for "sworn" by the compositor.'—R. G. WHITE (ed. i): Perdita says, and to my apprehension, as plainly and pertinently as possible, that Prince Florizel, in obscuring himself 'with a swain's wearing' would seem . . . to have sworn to shew her, a swain's daughter, a reflex of her own condition, as if in a mirror, and, consequently, the difference between her actual condition and his. [In the change *so worn* it is forgotten] that 'you' (*i. e.* Florizel) would then be the antecedent of 'worn.'—BAILEY (i, 210) 'hazarded' *frown*; and then as 'the phrase "I think" looks very much like an excrescence,' he says that 'we might read, "*sorely shrink* To show myself i'th' glass."' And then, with prophetic insight, he adds: 'This emendation is by no means so felicitous as to command adoption.' He then 'hazards' a third: '*more*, I think, To show myself a glass,' or perhaps better '*i'th'* glass'; of this last change he remarks that it is 'perhaps, superior in simplicity to any hitherto mentioned:' [See Hudson, *infra*.]—STAUNTON: The emendation *swoon* is so convincingly true, that we are astonished it should ever have been questioned.—DYCE (ed. iii) quotes Malone's remark about the old spelling of *swoon*, and then replies: 'Yet Malone might have found in $F_2$: "Many will SWOON when they do look on bloud," *As You Like It*, IV, iii; "Or else I SWOONE with this dead-killing newes," *Rich. III*: IV, ii; "What? doth shee SWOWNE," *3 Hen. VI*: V, v.' Dyce then quotes R. G. White's note and adds: 'But surely the passage, with the reading "sworn," cannot possibly bear such an explanation,—the word "myself" at once refutes it; Perdita could not say, "you . . . sworn to shew *myself* a glass;" she must have said, "to show *me* a glass."' Dyce then quotes Collier's note, and observes: 'Now, in the first place, "you . . . so *worn*," in the sense of "you . . . so *dressed*," is an intolerable violation of all the proprieties of language; and secondly, the word "myself" is as objectionable with the reading *so worn* as with the reading "sworn." The lection which I adopt [is Theobald's *swoon*, which] means of course, "I should blush to see you so attired (like a shepherd), and I should swoon, I think, to show myself a glass (which would reflect my finery)." In *Timon*, IV, iii, 371: "Away, thou issue of a mangy dog! Choler does kill me that you art alive; *I swoon to see thee*," are the words of Timon to Apemantus; and if there be no unfitness in the rough misanthrope thus figuratively declaring that *he swoons at the sight* of the philosopher, much less can there be any in the gentle Perdita's figuratively declaring that *she should swoon at the sight* of her rich apparel. I may add, that though in this passage I have printed 'attirèd,' it would seem from the spelling of the Folio that here the word was formerly pronounced *attierd*.'—The COWDEN-CLARKES: To our minds *swoon* would have an affected and exaggerated sound in the mouth of Perdita, who is composed of simplicity, rectitude, and innate dignity. . . . The whole tenour of Perdita's present speech is to 'name' Florizel's 'extremes,' and she dwells upon *his* conduct throughout; finally saying, that by his unbefitting attire he seems determined to show her reflectedly how unbefitting is her own. With this interpretation, the phrase 'to shew myself a glass' is used figuratively, 'to mirror,' 'to show by reflection or by parallel image'; but with the interpretation necessary if *swoon* be adopted, we should

*Flo.* I bleſſe the time
When my good Falcon, made her flight a-croſſe
Thy Fathers ground.
*Perd.* Now Ioue affoord you cauſe :
To me the difference forges dread (your Greatneſſe
Hath not beene vs'd to feare:) euen now I tremble
To thinke your Father, by ſome accident
Should paſſe this way, as you did : Oh the Fates,
How would he looke, to ſee his worke, ſo noble,
Vildely bound vp? What would he ſay? Or how

28. *Vildely*] $F_2F_3$. *Vildly* $F_4$, Rowe, Pope, Theob. Warb. *Vilely* Han. Johns. et seq.

have to imagine Perdita talk of showing herself a looking-glass, of looking at herself in an absolute dressing-glass.—ROLFE: To our thinking, the emendation, *swoon*, is ridiculously out of keeping with the character; and the others that have been proposed are all as bad in their way.—HUDSON: I cannot abide that reading [*swoon*]; Perdita could never speak so. [Hudson's text, a combination of Ingleby's and Bailey's, is:] '*more*, I think, To *see* myself *i'the* glass,' whereof he says: 'The reading here printed is something bold indeed, but it gives a sense so charmingly apt, that I cannot choose but adopt it.'—DEIGHTON: The attempts of the earlier commentators to explain 'sworne' are amusing. [It would be pardonable to take refuge in an indecision which even Dr Johnson had openly acknowledged, and say, I know not what to decide, and it would be even justifiable, were it not that there is one objection to 'sworn' which appears insurmountable, and this is the reflexive pronoun 'my self'; it has not been questioned that 'sworn' refers to Florizel; and if this be so, then 'my self' cannot be right. If it were only 'me, my self,' then 'sworn' could be retained without grammatical impropriety, but, as the text now stands, it seems to be irremediably wrong. Whether or not *swoon* is the proper substitute for 'sworn' is another question. There is a weakness about *swoon* which does not seem to harmonize with the character either of Perdita or of any young girl; it is appropriate enough in Timon's wild and vehement exaggeration, but I doubt that the sight of herself bewitchingly bedecked like Flora would be likely now-a-days to make any young girl faint. Dyce quotes the spelling of *swoon* in *As You Like It*, *swoone* in *Rich. III.*, and *swowne* in *3 Hen. VI.*, and strangely overlooked the present play, where in V, ii, 90 we read 'some *swownded*, all sorrowed.' Inasmuch as the Folio was composed in certainly more than one office, and possibly piecemeal in half a dozen, no conclusive argument can be drawn from the spelling in the various plays, set up as they were by various compositors, all of them probably with different rules, or no rules. Nevertheless, had *swoon* been the word in the present passage, I think it extremely probable that the same compositor would have spelled it *swownd*.—ED.]

20. Falcon] See *Dorastus and Fawnia*.

23. difference] M. MASON (p. 134): That is, the difference between his rank and hers. So in *Mid. N. D.*: 'The course of true love never did run smooth, But either it was different in blood,' I, i, 144.

28. bound vp] JOHNSON: It is impossible for any man to rid his mind of his pro-

Should I (in theſe my borrowed Flaunts) behold
The ſternneſſe of his preſence?
*Flo.* Apprehend
Nothing but iollity: the Goddes themſelues
(Humbling their Deities to loue) haue taken
The ſhapes of Beaſts vpon them. Iupiter,
Became a Bull, and bellow'd: the greene Neptune
A Ram, and bleated: and the Fire-roab'd-God
Golden Apollo, a poore humble Swaine,
As I ſeeme now. Their transformations,
Were neuer for a peece of beauty, rarer,
Nor in a way ſo chaſte: ſince my deſires
Run not before mine honor: nor my Luſts
Burne hotter then my Faith.
*Perd.* O but Sir,
Your reſolution cannot hold, when 'tis

29. *borrowed*] Ff, Wh. i. *borrow'd* Rowe i, Pope et seq.
35. *the greene*] *sea green* Anon. ap. Cam.
38, 39. *now. Their...beauty, rarer,*] *now. Their...beauty rarer,* Rowe+. *now: Their...beauty rarer;* Cap. Steev. Mal. Var. Knt. *now:—Their...beauty rarer,—* Dyce.
42. *Faith*] *faith does* Ktly.
43. *Sir*] *deere ſir* $F_2$. *dear ſir* $F_3F_4$, Rowe+, Cap. Var. Rann, Steev.
44. *Your*] *Yur* $F_2$.

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fession. The authorship of Shakespeare has supplied him with a metaphor, which, rather than he would lose it, he has put with no great propriety into the mouth of a country maid. Thinking of his own works, his mind passed naturally to the binder. I am glad that he has no hint at an editor.—STEEVENS cites the passage in *Rom. & Jul.* I, iii, 81–92, where there is the same comparison of a lover with a book and its binding. WHITER (pp. 107–115) has gathered many more similar passages, which show how fond Shakespeare was of the allusion and of the comparison.

29. **borrowed**] R. G. WHITE (ed. i): All modern editions read *borrow'd;* losing by the contraction the pleasing variety of rhythm, and the finer flow of the line which is secured by the retention of the full participial form. We are bound to attribute this to the Poet's intention; but if it is due to accident, let us thank Fortune, by not rejecting her gift. [In his Second Edition White did reject the gift, and without a syllable of apology to Fortune.—ED.]

34. **shapes of Beasts**] See *Dorastus and Fawnia.*

40. **in a way**] RITSON (*Remarks*, p. 70): In what way? We should certainly read (in the margin at least):—'Nor *any way.*' [So also Collier's MS, but Collier did not adopt it in his text. It is an extremely plausible conjecture. The one phrase is almost *idem sonans* with the other, and the two might be easily confounded, especially if the compositors set up their types from hearing the copy read aloud to them, which is more than likely.—ED.]

Oppos'd (as it muſt be) by th'powre of the King :
One of theſe two muſt be neceſsities,
Which then will ſpeake, that you muſt change this pur-
Or I my life. (poſe,
*Flo.* Thou deer'ſt *Perdita*,
With theſe forc'd thoughts, I prethee darken not
The Mirth o'th'Feaſt : Or Ile be thine (my Faire)
Or not my Fathers. For I cannot be
Mine owne, nor any thing to any, if
I be not thine. To this I am moſt conſtant,
Though deſtiny ſay no. Be merry (Gentle)
Strangle ſuch thoughts as theſe, with any thing
That you behold the while. Your gueſts are comming :
Liſt vp your countenance, as it were the day
Of celebration of that nuptiall, which

45. *of the*] Ff, Rowe, Coll. Dyce, Sta. Cam. *o' th'* Pope+, Wh. i. *of th'* Wh. ii. *o' the* Cap. et cet.
46. *muſt be neceſsities*] *moſt be neceſsities* $F_4$. *necessities must be* Han.
49. *deer'ſt*] Wh. i. *deereſt* $F_2$. *aearеſt* $F_3F_4$, Rowe et cet.
55. (*Gentle*)] *Gentlest!* Han.
57. *behold*] *be bold* Gould.
58. *your*] *you* $F_4$.
*as it were*] *as 'twere* Pope+.

48. **Or I my life**] The COWDEN-CLARKES, ROLFE, and DEIGHTON, all interpret these words of Perdita as meaning that she will forfeit her life. I doubt that her despondency went quite so far. She was convinced that, if Florizel persisted in his purpose, the king would certainly separate them by forcing Florizel to return to his home, and thus leave her to weep out the rest of her days—a changed 'life' indeed for her. When the blow actually fell she said to her lover:—'I told you what would come of this,' 'I'll Queen it no inch farther But milk my Ewes and weep.'—ED.

49. **deer'st**] WALKER (*Vers.* p. 144): From the frequency of *dear'st* in Shakespeare, I suspect that here also we ought to read *dear'st*. [Walker quotes from the Var. '21, probably]; and so the Folio has it; pronounced *dēēr'st*. [Is anything gained by this pronunciation? See I, ii, 109, and line 95, below.—ED.]

50. **forc'd thoughts**] M. MASON (p. 134): That is, thoughts far-fetched, and not arising from the present objects.

51, 52. **Or . . . Or**] For this idiomatic use of 'or . . . or,' much more common in Beaumont & Fletcher than in Shakespeare, see ABBOTT, § 136.

55. **Gentle**] COLLIER (ed. ii) follows his MS in reading *girl* instead of 'Gentle,' 'an epithet,' he says, 'that cannot, and never did, stand alone in this way, without being followed by 'maid,' 'lady,' etc. In his Third Edition he terms 'gentle' an 'old absurd reading which is an easy misprint when *girl*, as of old, was printed with a final *e*.—STAUNTON: The meaning is obviously,—'Be merry, gentle *one!*' So in *Ant. & Cleop.* IV, xv, 47: 'Gentle, hear me.'

59. **nuptiall**] Used by Shakespeare's compositors in the singular, as here, except

We two haue ſworne ſhall come.
*Perd.* O Lady Fortune,
Stand you auſpicious.
*Flo.* See, your Gueſts approach,
Addreſſe your ſelfe to entertaine them ſprightly,
And let's be red with mirth.
*Shep.* Fy (daughter) when my old wife liu'd : vpon
This day, ſhe was both Pantler, Butler, Cooke,
Both Dame and Seruant : Welcom'd all : ſeru'd all,
Would ſing her ſong, and dance her turne : now heere
At vpper end o'th Table; now, i'th middle :
On his ſhoulder, and his : her face o'fire
With labour, and the thing ſhe tooke to quench it
She would to each one ſip. You are retyred,
As if you were a feaſted one : and not
The Hoſteſſe of the meeting : Pray you bid
Theſe vnknowne friends to's welcome, for it is
A way to make vs better Friends, more knowne.
Come, quench your bluſhes, and preſent your ſelfe

62. [Enter all. Ff. Enter Shepherd, Clown, Mopsa, Dorcas, Servants; with Pol. and Cam. disguised. Rowe et seq. (subs.). After line 65, Dyce, Sta. Cam.
65. Scene v. Pope, Warb. Johns.
66–73. As mnemonic lines, Warb.
71. *and*] *and on* Ktly.
72. *labour, and*] Ff, Coll. Dyce, Sta. *labour and* Cam. *labour; and* Rowe et cet (subs.).
72. *thing*] *things* $F_4$, Rowe, Pope, Han. *thing*, Cap. Var. Rann, Mal. Steev. Var.
*it*] *it;* $F_4$. *it*, Cap. et seq.
75. *the*] *thee* $F_4$.
76. *to's*] *to us* Cap. Var. Rann, Mal. Steev. Var. Knt, Sing. Sta. Ktly.
*vnknowne*] *unknow* $F_4$.
78. *your ſelfe*] *you ſelf* $F_4$.

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in *Oth.* II, ii, 9, where the Ff have 'nuptiall' and the Qq 'nuptialls'; and in *Per.* V, iii, 80. It occurs again in line 436 of this scene.

67. Pantler] The servant (*panetier*, in Cotgrave) who had charge of the pantry where bread was kept, just as the 'Butler (*bouteillier*, in Cotgrave) was he who had charge of the cellar where bottles of wine were kept.

71, 72. her face o'fire . . . it] Whether the fire in the old dame's face was due solely to her labour, or to her labour combined with ale, depends on the punctuation. The Text. Notes will show the sides of this grave question on which the editors have ranged themselves. When a reputation for sobriety is at stake, and the issue depends on a semi-colon, I, personally, prefer to withdraw from the panel.—ED.

76. vnknowne friends to's] For many examples of this frequent and peculiar construction with the adjective, see either WALKER (*Crit.* i, 160), or ABBOTT (§ 419 a). See also Corson's note on 'vnstain'd shepheard,' line 172, below.

That which you are, Miſtris o'th'Feaſt. Come on,
And bid vs welcome to your ſheepe-ſhearing,
As your good flocke ſhall proſper.
*Perd.* Sir, welcome :
It is my Fathers will, I ſhould take on mee
The Hoſteſſeſhip o'th'day : you're welcome ſir.
Giue me thoſe Flowres there (*Dorcas.*) Reuerend Sirs,
For you, there's Roſemary, and Rue, theſe keepe

82. *Sir, welcome*] *Sirs, welcome* Rowe+. *Sirs, you're welcome* Han. *Welcome, sir* Cap. Steev. Var. *Sir, you're welcome* Ktly.

82. [To Polix. and Cam. Rowe. To Pol. Mal. et seq.

84. *ſir*] *sirs* Rowe+. *sir.* [To Cam. Mal. et seq.

86–89. As mnemonic lines, Warb.

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79–81. **Come . . . prosper**] THEOBALD (*Nichols*, ii, 363): I think, verily, Polixenes ought to speak this to Perdita.

82. **welcome**] DYCE (ed. iii): Most probably (as Hanmer reads) '*you're* welcome.' Compare the next line but one.—KEIGHTLEY (*Exp.* 203): A syllable is lost apparently. We might add *hither* or *to us* at the end, or, as I have done, '*you're* welcome.' [Where a line is divided between two characters, it is needless to regard the loss of a syllable. Unless the lines are to be chanted in exact time and rhythm, regardless of sense or action, the proper pause of respect after 'Sir' will supply any missing syllable, even were there no pause between the speeches.—ED.]

82, 84. **welcome**] Unquestionably these two 'welcomes' are addressed to Polixenes and Camillo respectively. See Text. Notes.

86. **Rosemary**] ELLACOMBE (p. 201): In Shakespeare's time this herb was in high favour for its evergreen leaves and fine aromatic scent, remaining a long time after picking, so long, indeed, that both leaves and scent were considered almost everlasting. This was its great charm, and so Spenser spoke of it as 'the cheerful Rosemarie' and 'refreshing Rosemarine,' and good Sir Thomas More had a great affection for it. 'As for Rosemarine,' he said, 'I lett it run alle over my garden walls, not onlie because my bees love it, but because tis the herb sacred to remembrance, and therefore to friendship; whence a sprig of it hath a dumb language that maketh it the chosen emblem at our funeral wakes and in our buriall grounds.' The name is popularly but erroneously supposed to mean the Rose of Mary. It has no connection with either Rose or Mary, but is the *Ros marinus* or *Ros maris*—the plant that delights in the sea-spray.

86. **Rue**] HENLEY: Ophelia distributes the same plants, and accompanies them with the same documents: 'There's rosemary, that's for remembrance. There's rue for you; we may call it Herb of Grace.'—ELLACOMBE (p. 203): Though at first sight there seems to be little or no connection between the two names [*Rue* and *Herb of Grace*], yet really they are so closely connected, that the one name was derived from, or rather suggested by, the other. *Rue* is the English form of the Greek and Latin *Ruta*, a word which has never been explained, and in its earlier English form of *Rude* came still nearer to the Latin original. But *ruth* was the English name for sorrow and remorse, . . . and so it was a natural thing to say that a

Seeming, and ſauour all the Winter long :
Grace, and Remembrance be to you both,
And welcome to our Shearing.
*Pol.* Shepherdeſſe,
(A faire one are you:) well you fit our ages
With flowres of Winter.
*Perd.* Sir, the yeare growing ancient,
Not yet on ſummers death, nor on the birth
Of trembling winter, the fayreſt flowres o'th ſeaſon
Are our Carnations, and ſtreak'd Gilly-vors,

88. *to you*] *unto you* Pope+.
93–149. As mnemonic lines, Warb.
94. *Not*] *Nor* Rowe, Pope, Han.
95. *fayreſt*] *fair'st* Cap. Walker.
96. *our*] *your* Brae (MS).
96. *ſtreak'd*] *ſtreak't* $F_3F_4$.
*Gilly-vors*] Ff. *gilly'vors* Knt. *gillyvors* Sing. Dyce, Wh. Sta. Ktly, Cam. Huds. *gillyflowers* Rowe et cet.

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plant which was so bitter, and had always borne the name *Rue* or *Ruth*, must be connected with repentance. It was, therefore, the Herb of Repentance, and this was soon transformed into the Herb of Grace, repentance being the chief sign of Grace. [Its name *Herb of Grace* is referred to in 'Grace, and Remembrance.' In *Batman vppon Bartholome* it says (p. 317, *verso*): 'Rew is called Ruta, and is a medicinable hearbe, and hath that name, for it is full feruent, and thereof is double kinde, wilde and tame, and either is full feruent. But the wilde is more feruent then that other, as Isidore sayth, li. 17, cap. vltima. Weesells teach that this hearbe is contrary to venim, and to venimous beastes, for he eateth first Rew, and balmeth himselfe with the smell & the vertue therof, before he fighteth with the Serpent, as he sayth. And the Weesell knoweth the vertue of Rew and eateth thereof, and fighteth afterward safely, and resith [?] on the Cockatrice, and slaieth him, as Plinius, Dioscorides, & Constantine saye. . . . Ruta Hortensis, and Ruta Siluestris, hearbe grace, it is called Eriphion, and the small Rue, Viperalis, in shops,' etc.—ED.]

88. **Remembrance**] For the spelling, *rememberance*, adopted by Capell and followed by Keightley, see WALKER (*Vers.* 9) or ABBOTT (§ 477).

91. **well you**] STAUNTON: From the reply of Perdita, we might conjecture that Polixenes had asked reproachfully,—'*Will* you fit our ages with flowers of winter?'

93. **ancient**] HUNTER (i, 421): The urbanity of Shakespeare's mind is perhaps nowhere more strikingly manifested than in the dialogue between Perdita and the two old men who had come to the sheep-shearing. She had given them rosemary and rue. These, Polixenes says, 'well fit their age.' Perdita, perceiving that she might have reminded them unpleasantly of their advanced period of life, says that she would not have presented them with the 'flowers of winter' were not the garden barren of such flowers as belonged to the period of life which precedes age, the gillivors.

95. **fayrest**] See I, ii, 109.

96. **Carnations**] ELLACOMBE (p. 35): Dr Johnson and others have supposed that the flower is so named from the colour. In Lyte's *Herball* it is spelled 'coronations or cornation.' This takes us at once to the origin of the name. The plant was one

(Which ſome call Natures baſtards) of that kind 97
Our ruſticke Gardens barren, and I care not
To get ſlips of them.
*Pol.* Wherefore (gentle Maiden) 100
Do you neglect them.
*Perd.* For I haue heard it ſaid,
There is an Art, which in their pideneſſe ſhares 103

97. *call*] *cail* $F_2$.
98. *Gardens*] *Garden's* Ff.
103. *pideneſſe*] Rowe+, Cap. *piedness* Theob.

of those used in garlands (*coronæ*), and was probably one of the most favourite plants used for that purpose, for which it was well suited by its shape and beauty. Pliny gives a long list of garland flowers (*Coronamentorum genera*) used by the Romans and Athenians, and Nicander gives similar lists of Greek garland plants in which the Carnation holds so high a place that it was called by the name it still has: *Dianthus*, or Flower of Jove. Its second specific name, *Caryophyllus*, *i. e.* Nut-leaved, seems at first very inappropriate for a grassy-leaved plant, but the name was first given to the Indian Clove-tree, and from it transferred to the Carnation, on account of its fine Clove-like scent, Its popularity as an English plant is shown by its many names: Pink, Carnation, Gilliflower (an easily traced and well-ascertained corruption from Caryophyllus), Clove, Picotee, and Sops-in-Wine, from the flowers being used to flavour wine and beer.

96. Gilly-vors] DYCE (*Remarks*, p. 83): 'Gillyvor' (written also *gillofer*, *gillofre*, *gelofer*) cannot properly be termed an old spelling; it is the old *form* of the word; for which . . . modern editors ought not to have substituted *gillyflower*. . . . The word should be written neither with a hyphen nor as a contraction.—COLLIER (ed ii): [Mr Dyce] must excuse us for saying that this is the very pedantry of criticism; and he himself, not satisfied with the word, even as it stands in the old editions, after talking very gravely about hyphens and contractions, supplies an orthography of his own. It is amusing to see what false importance is sometimes given to such trifles. With regard to the old spelling of the word, both Spenser and Hakluyt, as Richardson proves, have it 'gilliflowers,' and in our own day such has been the universal orthography.—CAMBRIDGE EDITORS: We have retained here the spelling 'gillyvors' in preference to the more familiar form *gillyflowers*, because the latter is due to an etymological error. The original word is *caryophyllus*, which becomes *giroſle* in French, and thence by metathesis *gilofre*, *gillyvor*. ['*Gariopillus* is the cloue Gilowflowre.'—*Batman vppon Bartholome*, p. 297, *verso*. See further on *Gillflowers*, line 116.]

102. For] For other examples of 'for' in the sense of *because*, see ABBOTT, § 151.

103. Art] HUNTER (i, 421): The reason which she assigns for not having cultivated the 'streaked gillivor' is in accordance with her character, as one brought up amidst the beauties of Nature, and regarding any art but as a debasement of the productions of that Nature which she worshipped. Attempts to modify the form and colours of flowers have made part of the art of gardening in all ages. The gillivor was one on which, in Shakespeare's time, these attempts were made. Parkinson, who regards such efforts as 'the mere fancies of men, without any ground of

With great creating-Nature.
*Pol.* Say there be :
Yet Nature is made better by no meane,
But Nature makes that Meane : ſo ouer that Art,
(Which you ſay addes to Nature) is an Art
That Nature makes : you ſee (ſweet Maid) we marry
A gentler Sien, to the wildeſt Stocke,
And make conceyue a barke of baſer kinde
By bud of Nobler race. This is an Art
Which do's mend Nature : change it rather, but
The Art it ſelfe, is Nature.

104. *creating-Nature*] Ff, Rowe. *creating nature* Pope et seq.
107. *ouer*] Ff, Rowe+, Knt, Wh. Cam. *o'er* Cap. et cet.
110. *Sien*] Ff, Rowe. *scyon* Pope+. *scyen* Cap. *cyon* Var. '78. *scion* Steev. *wildeſt*] *wilder* Anon. ap. Cam.

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reason or truth,' says that if men would have lilies or gillivors to be of a scarlet red colour, they put vermilion or cinnabar between the rind and the small heads growing about the root; if they would have them blue, azure or bisse; if yellow, orpiment; if green, verdigris, and thus of any other colour.

106. **Yet Nature, etc.**] R. G. WHITE (ed. ii): It is no part of an editor's function to utter notes of admiration; but being obliged to point out so many instances of loose and reckless writing in this play, I may be pardoned for calling attention to the marvellous skill and ease with which a profound philosophy of nature is wrought out in this speech, with a union of all the precision of science and all the possible grace of poetry. Yet it is but one of the lesser stars in the heaven of this scene.

107. **ouer that Art**] CRAIK (p. 23): Is it not self-evident that [this phrase] should run as follows?—'So *ever* that art.'—SCHMIDT (p. 283): It is quite incomprehensible to us how any thoughtful reader could have failed to object to this 'o'er,' or to perceive that it is merely a misprint for *e'er*; it is even more incomprehensible that the meaningless 'o'er' should have retained its place in the text after the emendation of *e'er*, offered it is true anonymously, had been proposed.—HUDSON: With 'o'er,' I cannot make the expression tally with the context. The reading [*even*, which Hudson adopted] is Craik's. [In both the First and the Second Cambridge Edition the emendation *even* is attributed to Craik, and *ever* or *e'er* to an Anonymous contributor,—an oversight which, unless Craik elsewhere changed his emendation quoted above, misled Hudson. Gould proposed *even*, but long subsequently to Hudson's text. I think the text should stand and that emendation is needless. What Polixenes means is, that over those arts which change Nature there rule laws which Nature makes. We may by our art or skill apply vermilion to the roots of a plant, but it would there remain inert were it not that by Nature's law it is absorbed and driven by an unknown force into the petals of the flower. We may marry a gentler scion to the wildest stock, and there our art ends. But by Nature's higher over-ruling laws the scion is adopted, and converts the wild sap which feeds it into beneficent fruits.—ED.]

*Perd.* So it is. 115
*Pol.* Then make you Garden rich in Gilly'vors.
And do not call them baſtards. 117

116. *you*] *your* Ff.

115. **So it is**] Perdita, true to her charming feminine nature, instantly makes a personal application of what Polixenes has been saying, who, unwittingly, by his simile of marrying the gentler scion to the wildest stock has been stating the relative positions of his royal son and the shepherd's daughter, and this 'So it is' is uttered with a swift, furtive, smiling glance at Florizel. That it is no real assent to the philosophy she has just heard is evident from her next words.—ED.

116. **Gilly'vors**] STEEVENS: There is some further conceit relative to *gillyflowers* than has yet been discovered. *Gilly'vors* is a term still used by low people in Sussex to denote a wanton. In *In a New Wonder, or A Woman never Vex'd*, 1632 [III, i] a lover is behaving with freedom to his mistress as they are going into a garden, and after she has alluded to the quality of many herbs, he adds: 'You have fair roses, have you not?' 'Yes sir,' says she, 'but no *gilliflowers*.' Meaning, perhaps, that she would not be treated like a *gill-flirt, i. e.* a wanton, a word often met with in old plays, but written 'flirt-gill' in *Rom. & Jul.* I suppose *gill-flirt* to be derived, or rather corrupted, from *gilly-flower* or carnation.—DOUCE (i, 356): The solution of the riddle that has embarrassed Mr Steevens is probably this: The gilly-flower or carnation is streaked, as every one knows, with white and red. It this respect it is a proper emblem of a *painted* or immodest woman; and therefore Perdita declines to meddle with it. She connects the gardener's *art* of varying the colours of the above flowers with the art of painting the face, a fashion very prevalent in Shakespeare's time. [It is hardly probable that Steevens would have accepted Douce's 'solution.' First, there are not wanting those who deny that the gillyflower and the carnation are the same. Secondly, there is many another flower which is streaked, but which has not been therefor deemed an emblem of immodesty. Douce is right enough in seeing that it is artificiality which Perdita dislikes, but he has not touched the obscure conceits which Steevens finds in allusions to the gillyflower; what these conceits are belongs more properly than here to the folk-lore of Botany, and can be learned in old books of Anatomy, notably Crookes's; it is sufficient to say that they are founded on a fancied anatomical resemblance akin to those supposed to exist in other flowers to which 'liberal shepherds give a grosser name.' It is here of more importance (yet small enough in any event) to decide what that flower is which Perdita calls a 'gillivor,'—on this point authorities are at variance, which is possibly due to the many varieties of the plant. The comment is disproportionate to the value of the question, but then Dyce has seen fit to quote in his *Glossary* what had appeared down to his day, and his example is a safe one to follow.—ED.]—NARES: The name for the whole class of carnations, pinks and sweetwilliams; from the French *giroſle*, which is itself corrupted from the Latin *caryophyllum*. See an ample account of them in Lyte's *Dodoens*, pp. 172–175 [pp. 151–157, ed. 1578]. In Langham's *Garden of Health* they are called *galofers*. See p. 281. Our modern word *gillyflower* is corrupted from this. See *Stocke Gillofer* in Lyte's *Dodoens*, p. 168 [p. 152, ed. 1578].—BEISLY (p. 82): *Carnations* and *Gillovors*, or gilloflowers, belong to the genus Dianthus. Parkinson, in his *Garden of all sorts of Pleasant Flowers*, dedicated to

*Perd.* Ile not put 118
The Dible in earth, to ſet one ſlip of them :

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the Queen of Charles I., and published in 1629, says that 'carnations and gilloflowers be the chiefest flowers of account in all our English gardens;' and he calls them the pride of *our English gardens*, and the *queen of delight and of flowers*, and adds: 'They flower not until the heat of the year, which is in July, and continue flowering until the colds of the Autumn check them, or until they have wholly outspent themselves; and these fair flowers are usually *increased by slips*.' Gerarde in his *Herball* describing the carnation gillofloure, says: 'On the top of the stalks do grow very fair flowers, of an excellent sweet smell, and pleasant carnation colour, whereof it took its name.' Tusser, in *Five Hundred Points of Good Husbandry*, notices gilloflowers red, white, and carnation, as distinct from wall gilloflowers and stock gilloflowers, and adds: 'The Gilliflower also, the skillful do know, Doth looke to be couered, in frost and in snow' [p. 51, ed. 1614]. Spenser, in 'Hobbinol's Dittie,' has the following: 'Bring hither the Pincke and Cullumbine, | with Gillifloures:— Bring Coronations, and Sops in wine, | Worne of Paramours.' [*Shepheard's Calender, Aprill*, p. 102, ed. Grosart.]—ROACH SMITH (p. 10): Perdita objects to the streaked gillyflowers, by which, I believe (contrary to the received opinion), Shakespeare meant the wallflower: and this is what the people of Stratford-upon-Avon and its neighbourhood understand by the word gilliflower at the present day. Mr W. O. Hunt, of Stratford-on-Avon, to whom I applied, writes:—'The flower understood here as the gilliflower is the common wallflower, of the *genus* Cheiranthus, which, in its wild state grows on old walls and stony places.' In the Isle of Wight the stock is termed gilliflower.—PRIOR (p. 91): The name was originally given in Italy (Italian, *garofalo*) to plants of the Pink tribe, especially the carnation, but has in England been transferred of late years to several cruciferous plants, that of Chaucer and Spenser being *Dianthus caryophyllus*, that of later writers and gardeners, *Matthiola* and *Cheiranthus*. Much of the confusion in the names of plants has arisen from the vague use of the French terms, *Giroflée*, *Oeillet*, and *Violette*, which were, all three of them, applied to flowers of the Pink tribe, but subsequently extended, and finally restricted in English to very different plants. *Giroflée* has become *Gilliflower*, and passed over to the Cruciferæ, *Oeillet* been restricted to the Sweet Williams, and *Violette* been appropriated to one of the numerous claimants of its name, the genus to which the Pansy belongs. [Prior then gives the botanical names of the Clove Gilliflower, the Marsh-, the Rogue's, or Winter-, the Stock-, the Wall-, and the Water-. And a reference to Lyte (pp. 151–176, ed. 1578) will give several more, all called *Gilofers*, 'with the *o* long' says Prior.]

118, etc. **Ile not put**, etc.] MRS JAMESON (i, 239): It has been well remarked of this passage that Perdita does not attempt to answer the reasoning of Polixenes; she gives up the argument, but, woman-like, retains her own opinion, or rather, her sense of right, unshaken by his sophistry. She goes on in a strain of poetry, which comes over the soul like music and fragrance mingled; we seem to inhale the blended odours of a thousand flowers, till the sense faints with their sweetness; and she concludes with a touch of passionate sentiment, which melts into the very heart: 'O Proserpina,' etc.

119. **Dible**] STEEVENS: An instrument used by gardeners to make holes in the earth for the reception of young plants.—WALKER (*Vers.* 68) gives this as an example

No more then were I painted, I would wiſh
This youth ſhould ſay 'twer well : and onely therefore
Deſire to breed by me. Here's flowres for you :
Hot Lauender, Mints, Sauory, Mariorum,

120. *then were*] *than, were* Theob. Warb. et seq. (subs.).

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in his Article showing that there are certain classes of words, the greater part of them composed of two short syllables, which are frequently contracted into one syllable, or placed in monosyllabic places of the line. This takes place chiefly when they are followed by a vowel. [It is not to be supposed that Walker would have this word pronounced as a monosyllable, the attempt would be as needless as it is impossible; he merely notes the fact that there is a class of disyllabic words which occur in monosyllabic places.]

122. **Here's**, etc.] CAPELL thinks that this is addressed 'to a different part of this numerous company, and the "welcome" there is to that part separately.' [I confess that I do not quite understand this last clause, unless the 'welcome' in line 127 be referred to.]

123. **Lauender**] ELLACOMBE (p. 104): This is not a British plant, but is a native of the south of Europe, in dry and barren places, and it was introduced into England in the sixteenth century, but it probably was not a common plant in Shakespeare's time, for though it is mentioned by Spenser as the 'Lavender still gray' (*Muiopotmos*, 187), and by Gerarde as growing in his garden, it is not mentioned by Bacon in his list of sweet-smelling plants. [It is, however, mentioned by Tusser in his list (p. 73) of 'Strowing hearbs,' in two varieties: 'Lauender' and 'Lauender spike'; 'Lauender cotten' he also mentions, but this is a Lavender only in name. DEIGHTON says: 'hot,' that is, 'strongly smelling.' But its smell is no stronger than 'mint'; in fact, it is not as strong. It is more likely, I think, to refer to the fact that Lavender was the flower for an ardent lover. In Robinson's *Handful of Pleasant Delights*, 1584, a popular song-book during Elizabeth's reign, there is (p. 3, ed. Arber) *A Nosegaie alwaies sweet, for Louers to send for Tokens*, etc., wherein we find that '*Lauander*' is for louers true, which euermore be faine: Desiring alwaies for to haue, some pleasure for their pain: And when that they obtained haue, the loue that they require, Then haue they al their perfect ioie, and quenched is the fire.'—ED.]

123. **Mints**] WALKER (*Crit.* i, 246) says, in effect, that the final *s* in this word, which he once regarded as corrupt, is probably sane; he then goes on to ask: '*Quere*, whether our ancestors in the time of Elizabeth used "mints" as we do *cabbages*, *parsnips*, and the like? This was certainly the usage in the time of Chaucer; *Romaunt of the Rose*, p. 176,—I have the quotation from the *Encyclopædia Metropolitana*, in v. *Mint*. [Fol. 112, ed. 1602],—"Tho went I forth on my right hand (*hond*) Down by a litel path I fond Of mintes full (*ful*) and fenel greene (*grene*)." And a passage of Bacon, *Essay of Gardens*, near the end of the second paragraph, where he associates together "burnet, wild thyme, and watermints," seems to prove the correctness of the received reading [*i. e.* 'mints' in the present passage] in *The Winter's Tale*.' [Tusser (pp. 72, 73, 74) in a list of 'Seeds and hearbs for the kitchin to be planted in March,' gives, among many others: 'Mints at all times.' Again among 'Hearbs and roots for sallets and sauce': 'Muske-million, in Aprill and May. Mints. Purslaine. Radish,' etc. Again in

The Mary-gold, that goes to bed with'Sun,
And with him riſes, weeping : Theſe are flowres
Of middle ſummer, and I thinke they are giuen

124. *with'*] *with th'* Rowe+, Wh. i. *wi'the* Cap. Coll. Dyce, Sta. Cam. *with the* Var. Rann, Mal. Steev. Var. Knt, Sing. Ktly. *wi'th'* Wh. ii. 126. *they are*] *they're* Dyce ii, iii, Huds.

'Hearbs to still in Summer' :—Endiue. Eiebright. Fennell. Fumetory. Isop. Mints. Plaintaine,' etc. where, as may be noticed, the nouns are in the singular, as in the present line under consideration. It is not, however, to be thence inferred that 'Mints' is used in the singular, or even that it is used liked 'Cabbages' or 'Parsnips,' but merely that there were several varieties. Bartholome speaks of 'Mint sodde in Wine' and 'Mint of Gardeines' and to what Bartholome says, Batman adds: 'There are sixe kindes of Mintes, Curd mint, crispe mint, Balme, Spere mint, Hart mint, horse mint, and water mint.'—*Batman vppon Bartholome*, p. 305, verso.—ED.]

123. **Sauory**] ELLACOMBE (p. 216): The name comes from the Latin *Satureia*, through the Italian *Savoreggia*. It is a native of the south of Europe, probably introduced into England by the Romans, for it is mentioned in the Anglo-Saxon recipes under the imported name of *Savorie*.

123. **Mariorum**] ELLACOMBE (p. 122): In Shakespeare's time several species of Marjoram were grown, especially the Common Marjoram (*Origanum vulgare*), a British plant, the Sweet Marjoram (*O. Majorana*), a plant of the south of Europe, from which the English name comes, and the Winter Marjoram (*O. Heracleoticum*).

124. **Mary-gold**] Again there seems to be some doubt as to the identity of this flower. HUNTER (i, 422) says that it is 'not the plant now so denominated, but the sun-flower,' and he has been followed by several editors. What is known in this country as the sunflower is the *Helianthus annuus*, which, from the description, must be that which Lyte calls *Chrysanthemum Peruuianum*. The weight of authority, however, is in favour of the plant which now bears the name *Calendula officinalis*.—ED. BEISLY (p. 79) calls it *Chrysanthemum Coronarium*, and quotes Hyll as saying that, 'this flower also of certain is called the husbandman's dyall, for that the same too aptly declareth the houres of the morning and eveninge, by the openinge and shuttinge of it; also named the *sunn's flower*, for that after the rysinge of the sunne unto noone, this flower openeth larger and larger; but after the noontime with the setting of the sunne, the flower closeth more and more, and after setting, is wholly shut up together.'—PRIOR (p. 145) and ELLACOMBE (p. 120) agree that the true name is *Calendula officinalis*. The latter says 'I have little doubt this is the flower meant; it was always a great favourite in our forefathers' gardens. . . . The two properties of the Marigold,—that it was always in flower, and that it turned its flowers to the sun and followed his guidance in their opening and shutting,—made it a very favourite flower with the poets and emblem writers. . . . It was the Heliotrope, or Solsequium, or Turnesol of our forefathers, and is the flower often alluded to under that name.'

124. **with'Sun**] Again note the absorption of the definite article. See also lines 369 and 800 of this scene; and for other absorptions see II, i, 18.—STEEVENS: Lupton, in his *Book of Notable Things*, has:—'Some calles it Sponsus Solis, the Spowse of the Sunne; because it sleepes and is awakened with him.'

126. **giuen**] HUNTER (i, 419): This word is here heraldic. The old heralds had various systems of blazoning, each colour and metal being designated by a planet, a

To men of middle age. Y'are very welcome. 127
*Cam.* I ſhould leaue graſing, were I of your flocke,
And onely liue by gazing.
*Perd.* Out alas: 130
You'ld be ſo leane, that blaſts of Ianuary (Friend,
Would blow you through and through. Now (my fairſt
I would I had ſome Flowres o'th Spring, that might
Become your time of day: and yours, and yours,
That weare vpon your Virgin-branches yet 135
Your Maiden-heads growing: O *Proſerpina*,

127. *Y'are*] Ff, Rowe+, Wh. *you're* Cap. Cam. Wh. ii. *ye're* Dyce, Sta. Huds. *you are* Var. '73 et cet.
*very*] Om. $F_4$, Rowe, Pope.
132. *my fairſt Friend*] $F_2$. *my fair'ſt Friend* $F_3$, Cap. Coll. Dyce, Wh. Sta. Cam. *my fair'ſt Friends* $F_4$. *my fairest friends* Rowe, Pope. *fairest friend* Han. *my fairest friend* Theob. et cet.
135. *Virgin-branches*] *virgin branches* Cap. et seq.
136. *growing*] *blowing* Warb. MS (N. & Qu. 18 Mar. 1893).

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precious stone, an age of man, a flower, an element, a season of the year, at the pleasure of the blazoner, and sometimes in a fancifull relation to the rank and quality of the person whose arms he was describing. This fancy may be traced downward to the beginning of the last century, but it has now disappeared, and only the French terms are in use. . . . Thus an association was formed between certain flowers and certain ages of the life of man—certain flowers were *given*, in the heraldic phrase, to certain ages. Sir John Ferne has a large table of these various modes of blazoning (*Blason of Gentry*, 1586, p. 169), from which I extract the part relating to men's ages and to flowers: *Infancy:* The Lilly and White Rose; *Puerility:* The Blue Lilly; *Adolescence:* The Mary Gold; *Lusty Green Youth:* All manner of verdures or green things; *Virility:* Gillofer and Red Rose; *Grey Hairs:* The Violet; *Decrepitude:* The Aubifaine. If we look closely at the language of Perdita we shall see that Shakespeare had in his mind these associations when he represented her distributing flowers to the persons of various ages who had come to the sheep-shearing, though using the licence of a poet when he thought he could improve on the disposition. Thus to the young she gives, or rather would give, were the season of the year favourable, for this sheep-shearing is represented to be in autumn, daffodils, violets, primroses, oxlips, the crown-imperial, and the various kinds of lilies. To the persons of middle age the marygold is the only flower she gives, but she gives with it lavender, mint, savory, and marjoram, that is, 'all manner of verdures or green things.' Carnations and gillivers, she says, are for persons whose time of life approaches old age; and to the two old men she gives rosemary and rue.

132. fairst] See I, ii, 109.

136. Proserpina] STEEVENS: So in Ovid, *Metam.*, v, 398: 'et, ut summa vestem laniarat ab ora, Collecti flores tunicis cecidere remissis.' Thus translated by Golding [p. 63, *verso*]: 'While in this garden Proserpine was taking hir pastime, In gathering eyther Violets blew, or Lillies white as Lime, . . . Dis spide her: loude hir: caught hir vp. . . . The Ladie with a wailing voyce afright did often call. . . . And

For the Flowres now, that (frighted) thou let'ſt fall 137
From *Dyſſes* Waggon : Daffadils,
That come before the Swallow dares, and take
The windes of March with beauty : Violets (dim, 140

138. Dyſſes] Diſſes Ff, Rowe i. *Dis's* Rowe ii et seq.
*Daffadils*] *Deffadils* $F_4$. *early daffadils* Han. Cap. *daffodils* Johns. *yellow daffodils* Ktly. *golden daffodils* Coleridge, Huds.

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as she from the vpper part hir garment would haue rent, By chaunce she let hir lap slip downe, and out her flowres went.'

138. **Waggon**] R. G. WHITE (ed. i) in a long note defends the American use of this word as both a vehicle of rapid motion,—a chariot,—and one suited to the slow transportation of great burthens, by examples from Shakespeare and from the Bible.

138. **Daffadils**] COLERIDGE (p. 255): An epithet is wanted here, not merely or chiefly for the metre, but for the balance, for the æsthetic logic. Perhaps *golden* was the word which would set off the 'violets dim.'—WALKER (*Crit.* iii, 104): Coleridge's *golden* is plausible. It would contrast with '*dim* violets.'—KEIGHTLEY (*Exp.* 203): An epithet, probably *yellow*, which I have given, has evidently been lost here. All the other flowers, we may see, have epithets. Coleridge also saw the want, and supplied *golden*. How ill-qualified he was for emendatory criticism! Hanmer's *early* was much better. [When Keightley asks us to prefer *yellow* to *golden* I am afraid we can only say, how ill-qualified he is for poetic criticism! But any epithet here, by whomsoever placed, is an attempt to improve Shakespeare, which let those attempt who list.—ED.]—E. S. DALLAS (*The Gay Science*, i, 330): When the poet makes Perdita babble of the daffodils that come before the swallow dares, and take the winds of March with beauty, he displays a suggestiveness which outruns the whole art of painting. *Qui pingit florem, non pingit floris odorem.* How can a painter in the tinting of a daffodil convey fine suggestions of the confidence and power of beauty in a tender flower. The painter may give us 'pale primroses,' but how can he convey what Perdita means when she tells us they die unmarried ere they can behold bright Phebus in his strength.

138–142. **Daffadils . . . breath**] BAGEHOT (i, 45): A perfectly poetic appreciation of nature contains two elements: a knowledge of facts, and a sensibility to charms. Everybody who may have to speak to some naturalist will be aware how widely the two may be separated. He will have seen that a man may study butterflies and forget that they are beautiful, or be perfect in the 'Lunar theory' without knowing what most people mean by the moon. Generally such people prefer the stupid parts of nature—worms and Cochin-China fowls. But Shakespeare was not obtuse. [These lines] seem to show that he knew those feelings of youth to which beauty is more than a religion.

139. **and take**] That is, bewitch, fascinate, as in 'no fairy takes, nor witch hath power to charm,' in *Ham.* I. i.

140–142. **Violets (dim . . . breath**] JOHNSON: I suspect that our author mistakes Juno for Pallas, who was the *goddess of blue eyes.* Sweeter than an *eye-lid* is an odd image; but perhaps he uses *sweet* in the general sense of *delightful.*—M. MASON (p. 135): But we are not told that Pallas was the goddess of blue eye-*lids*; besides as Shakespeare joins in this comparison the breath of Cytherea with the eye-lids of

But ſweeter then the lids of *Iuno's* eyes, 141
Or *Cytherea's* breath) pale Prime-roſes,
That dye vnmarried, ere they can behold 143

142. *Prime-roſes*] *Prim-roſes* $F_4$.

Juno, it is evident that he does not allude to the colour but to the fragrance of violets. —STEEVENS, without actually asserting that such is the meaning of the passage, has here a note on the fashion which once prevailed of 'kissing the eyes as a mark of extraordinary tenderness.' If the student be satisfied with the numerous quotations in proof of this custom as an elucidation of the present passage, the commentator is content. If the student be not satisfied, the commentator can urge that he has done his best, and, as a final word, quotes Homer's *βοῶπις πότνια Ἥρη* as a proof that Juno's eyes were as remarkable as those of Pallas.—MALONE rather more pertinently quotes Spenser as attributing beauty to the eye-lid: 'Vpon her eyelids many Graces sate, Vnder the shadow of her euen browes.'—*Faerie Queene*, II, iii, 222 [ed. Grosart]. And in his 40th Sonnet:—'When on each eyelid sweetly doe appeare, An hundred Graces as in shade to sit.'—SCHMIDT (*Lex.*) defines 'dim' by 'wanting beauty, homely' a definition which Littledale pronounces, all too leniently, 'prosy.'—LITTLEDALE (*Two Noble Kinsmen*, I, i, 9, Note): In 'violets dim' the sweetness of the violet's smell is contrasted with the radiant beauty of the daffodils that conquers the winds of March, 'dim' serving to subordinate the colour to the perfume, and perhaps meaning 'half-hidden from the eye,' retiring, modest; or as Chapman (*Minor Poems*, p. 130, cf. p. 39) has it: 'with bosom-hung and hidden heads.'—EDW. MALAN (*N. & Qu.* 1885, VI, xi, 362) quotes many examples to prove that the practice existed of painting with kohl the eye-lids of women. This practice is familiar to all readers and has been prevalent from the earliest times to the present day. This, he asserts, is 'the custom alluded to,' but he does not point out the allusion. [As compared with bright golden daffodils, violets may well be called 'dim' as well as 'half-hidden from the eye.' When unspeakable love and tenderness are expressed through the eyes, the eye-lids instinctively droop; then it is, when such love-glances beam from the half-veiled eyes of the queen of heaven, that her eye-lids become a type of love, as Cytherea's breath becomes a type of sweetness; and in both of them the violet excels.—ED.]

142. **Prime-roses**] The printers of the present play use here a more antiquated spelling than the printers of *A Mid. N. D.*, who spelled (I, i, 228) this word 'Primrose.' The derivation of the name was for some time in doubt. The popular etymology, derived from its French name, *primavère*, is the first rose of spring, the *prima veris*, which could never have been given, as Dr Prior says (p. 183), 'to a plant that in form and colour is so unlike a rose.' 'The *true* etymology,' says SKEAT, in a note quoted by Littledale (*Two Noble Kins.* I, i, 7), 'is rather *primula veris*, if the word was taken from Latin; but Brachet supposes that it was merely borrowed from the Ital. *primavera*, a name used of flowers that come in the early spring.' '*Pryme rolles* is the name,' says PRIOR, 'it bears in old books and MSS. Chaucer writes it one word, *primerole*, which is an abbreviation of Fr. *primeverole*, Ital. *primaverola*, dim. of *prima vera*, from *flor di prima vera*, the first spring flower.' ['Pale' here corresponds, I think, with the '*faint* primrose' in *Mid. N. D.* in the passage above referred to.—ED.]

143. **vnmarried**] Steevens quotes a note of WARTON on Milton's line in *Lycidas:*

Bright Phœbus in his ſtrength (a Maladie
Moſt incident to Maids:) bold Oxlips, and
The Crowne Imperiall : Lillies of all kinds,
(The Flowre-de-Luce being one.) O, theſe I lacke,

145. *bold*] *gold* Han. Warb. Johns. Var. '73.

147. *Flowre-de-Luce*] *Flower-de-Lis* Rowe. *flower-de-luce* Cap.
147. *O, theſe*] *o'these* Garrick.

'—the rathe primrose that *forsaken* dies,' as follows: 'But why does the Primrose die "unmarried"? Not because it blooms and decays before the appearance of other flowers; as in a state of solitude, and without society. Shakespeare's reason why it dies *unmarried* is unintelligible, or rather, is such as I do not wish to understand. The true reason is because it grows in the shade, uncherished or unseen by the sun, who was supposed to be in love with some sorts of flowers.'

145. **bold Oxlips**] STEEVENS: The 'oxlip' has not a weak flexible stalk like the *cowslip*, but erects itself *boldly* in the face of the sun. Wallis, in his *Hist. of Northumberland*, says that the *great oxlip* grows a foot and a half high. It should be confessed, however, [in regard to Hanmer's *gold*] that the colour of the *oxlip* is taken notice of by other writers. So in *The Arraignment of Paris:* '—yellow oxlips bright as burnish'd gold.'[—I, iii.]—ELLACOMBE (p. 148): The 'bold oxlip' (*Primula elatior*) is so like both the Primrose and the Cowslip that it has been by many supposed to be a hybrid between the two. Sir Joseph Hooker, however, considers it a true species.

146. **Crowne Imperiall**] ELLACOMBE (p. 52): This is a Fritillary (*F. imperialis*). It is a native of Persia, Affghanistan, and Cashmere, but it was very early introduced into England from Constantinople, and at once became a favourite. . . . Gerarde had it plentifully in his garden, and Parkinson gave it the foremost place in his *Paradisus Terrestris*. 'The Crown Imperial,' he says, 'for its stately beautifulnesse deserveth the first place in this our garden of delight, to be entreated of before all other Lillies.' And if not in Shakespeare's time, yet certainly very soon after, there were as many varieties as there are now.

147. **Flowre-de-Luce**] ELLACOMBE (p. 73): Some writers affirm stoutly that this is a Lily, others as stoutly that it is an Iris. For the Lily theory there are the facts that Shakespeare calls it one of the Lilies, and that the other way of spelling it is Fleur-de-lys. I find also a strong confirmation of this in the writings of St. Francis de Sales (contemporary with Shakespeare): 'Charity,' he says, 'comprehends the seven gifts of The Holy Ghost, and resembles a beautiful Flower-de-luce, which has six leaves whiter than snow, and in the middle the pretty little golden hammers.'—*Philo*, bk xi, trans. Mulholland. This description will in no way fit the Iris, but it may very well be applied to the White Lily. Chaucer, too, seems to connect the Fleur-de-luce with the Lily: 'His nekke whit was as the flour-de-lys.'[—Prol. 238]. These are certainly strong authorities for saying that the Flower-de-luce is the Lily. But there are as strong, or stronger, on the other side. Spenser separates the Lilies from the Flower-de-luces in his pretty lines: 'Strow me the ground with Daffadowndillies, | And Cowslips, and Kingcups, and loued Lillies; | The prettie pawnce, | And the Chevisaunce, | Shall match with the faire flour Delice.'—[*Aprill*, 146. But in his *Glosse* Spenser shows that he recognises in the flower neither a lily nor an iris:

To make you Garlands of) and my ſweet friend, 148
To ſtrew him o're, and ore.
*Flo.* What? like a Coarſe? 150

149. *ſtrew*] *strow* Var. '73, '78, '85, Rann, Mal.

'Flowre delice,' he observes, 'that which they use to misterme, flowre deluce, being in Latine called *Flos delitiarum*.'—ED.] Ben Jonson separates them in the same way: 'Bring rich Carnations, Flower-de-luces, Lillies.' Lord Bacon also separates them: 'In *Aprill* follow, The Double white Violet; the Wall-flower; The Stock-Gilly-flower; The Couslip, Flower-De-lices, and Lillies of Natures.'[p. 556, ed. Arber]. In heraldry, also, the Fleur-de-lis and the Lily are two distinct bearings. Then, from the time of Turner in 1568, through Gerarde and Parkinson to Miller, all the botanical writers identify the Iris as the plant named, and with this judgement most of our modern writers agree. We may, therefore, assume that Shakespeare meant the Iris as the flower given by Perdita, and we need not be surprised at his classing it among the Lilies. Botanical classification was not very accurate in his day, and long after his time two such celebrated men as Redouté and De Candolle did not hesitate to include in the *Liliaceæ* not only Irises, but Daffodils, Tulips, Fritillaries, and even Orchids. [The student interested in such subjects will find an investigation of the origin of the heraldic Fleur-de-lis by 'C. H. P.' in *Notes & Qu.* 1856, II, i, 225 and 245, wherein as an armorial bearing it has been supposed to represent successively a toad (*crapaud*), the 'fers de Piques, ou de Hallebardes,' and 'un trefle,' a trefoil.—ED.]

147. **O, these**] Garrick's version, 'Florizel and Perdita,' reprinted in his *Works*, 1774, contains many typographical errors, albeit on the title page it is said to be 'carefully corrected'; for instance, where Perdita says to Camillo in line 130 'Out alas, You'd be as lean, etc., Garrick's version makes Perdita say 'You'd be as *clean*,' etc.; again in line 481 'Farther than Deucalion' is converted into 'Far than *our deucation*,' etc. Hence a shade of suspicion is cast over any unusual reading. Nevertheless, Garrick has one here which has hitherto escaped notice. The present exclamation 'O,' which we perceive to be almost meaningless here when our attention is called to it, Garrick reads as an abbreviation of *of*: '*o' these* I lack,' etc., which I incline to think is the true reading.—ED.

148, 149. **and my . . . and ore**] This phrase is cited by WALKER (*Crit.* i, 56) among many others as an instance of what 'may, perhaps, be described as an instinctive striving after a natural arrangement of words, inconsistent, indeed, with modern English grammar, but perfectly authorised by that of the Elizabethan age;' and Walker thus translates it into Greek idiom: *ὥσθ' ὑμᾶς μὲν στεφανῶσαι, τοῦτον δὲ καὶ πάντα καταστορέσαι.* It is not easy to draw a distinction between this 'instinctive striving after a natural arrangement' and a change of construction due to change of thought. It is perhaps possible to apply the latter explanation to the present passage. Perdita begins by wishing for enough flowers to make garlands of for all her companions and for Florizel, at the mere thought of whom the wish springs up not only for enough to make garlands for him, but to strew him o'er and o'er. I am not sure whether the following instance from Sidney's *Arcadia*, p. 319, ed. 1598, would come under Walker's 'instinctive striving' or not: 'I must be the death of my mother; who how wicked soever, yet I would she had receiued her punishment by some other.' See note on *As You Like It*, II, iii, 11, of this edition.—ED.

*Perd.* No, like a banke, for Loue to lye, and play on:
Not like a Coarſe : or if : not to be buried,
But quicke, and in mine armes. Come, take your flours,
Me thinkes I play as I haue ſeene them do
In Whitſon-Paſtorals : Sure this Robe of mine
Do's change my diſpoſition:
*Flo.* What you do,
Still betters what is done. When you ſpeake (Sweet)

152. *or if:*] *or if,*— Theob.
155. *Whitſon-Paſtorals*] Ff, Rowe. *Whitsund' pastorals* Han. *whitsun pastorals* Johns. *whitsun' pastorals* Cap.
158. *betters*] *better* $F_4$.

152. **or if**] There may be here either an omission of *so*, whereof ABBOTT, § 64, gives several examples, or there may be an omission of 'a coarse,'—howsoever explained, it is an idiom which is to be found, I suppose, in every language.—ED.

155. **Whitson-Pastorals**] I have not been successful in finding any notice of *Pastorals* which were peculiar to Whitsuntide. *Mysteries* were performed at that season, and all manner of boisterous games. See Harrison's *England*, Stubbes, *Anatomy of Abuses*, May Games, p. 148,—*New Sh. Soc. Reprint*, *The Chester Plays*, and *The Coventry Mysteries*, reprinted by *The Shakespeare Soc.*, or STRUTT, BRANDE, DOUCE, CHAMBERS'S *Book of Days*, and DYER'S *Folk-Lore*. It is a matter of small moment. It would hardly be fitting that Perdita should compare her speech and actions to anything less refined than a Pastoral, and it was only at Whitsuntide that she would be likely to see any theatrical performances at all.—ED.

158, etc. **When you speake**, etc.] C. B. MOUNT (*N. & Qu.* 1893, VIII, iii, 305) points out the following parallel: 'The force of loue . . . doth so enchaine the louers judgement vpon her that holdes the raines of his mind, that whatsoeuer she doth is euer in his eyes best. And that best, being by the continuall motion of our changing life, turned by her to any other thing, that thing againe becommeth best. . . . If she sit still, that is best; . . . If she walke, no doubt that is best, . . . If she be silent, that without comparison is best, . . . But if shee speake, he will take it vpon his death that is best, the quintescence of each word, being distilled downe into his affected soule.' —Sidney, *Arcadia* [p. 368, ed. 1598]. 'The thought,' adds Monnt, 'howsoever true, is not trite or obvious, and it can scarcely be doubted that Shakespeare borrowed it from Sidney. It is a good example of his power to embellish in borrowing.'— NOTTELLE (*Étude*, etc. p. 92) calls attention to the similarity of Florizel's speech to a 'Cradle Song' of Victor Hugo, as follows:

LA BERCEUSE.

Quand tu chantes, bercée
Le soir, entre mes bras,
Entends-tu ma pensée
Qui te répond tout bas?
Ton doux chant me rappelle
Les plus beaux de mes jours;
Ah! chantez, chantez, ma belle,
Chantez, chantez toujours!

Quand tu ris, sur ta bouche
L'amour s'épanouit,
Et soudain le farouche
Soupçon s'évanouit.
Ah! le rire fidèle
Prouve un cœur sans détours!
Ah! riez, riez, ma belle,
Riez, riez toujours!

I'ld haue you do it euer : When you ſing,
I'ld haue you buy, and ſell ſo : ſo giue Almes,
Pray ſo : and for the ord'ring your Affayres,
To ſing them too. When you do dance, I wiſh you
A waue o'th Sea, that you might euer do
Nothing but that : moue ſtill, ſtill ſo :
And owne no other Function. Each your doing,

159, 160. *I'ld*] *I'le* $F_4$, Rowe.
164, 165. *Nothing...And owne*] One line, Mal. Steev. Var. Knt, Sing. Huds.
164. *moue*] *but so move* Ktly.
*ſo :*] *so, my fair* Cap.

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| | |
|---|---|
| Quand tu dors calme et pure | Ton beau corps se révèle |
| Dans l'ombre, sous mes yeux, | Sans voile et sans atours ; |
| Ton haleine murmure | Ah ! dormez, dormez, ma belle, |
| Des mots harmonieux ; | Dormez, dormez toujours ! |

164. **moue still, still so**] The COWDEN-CLARKES: The iteration of 'still' in the peculiar way in which Shakespeare has used it in connection with the two monosyllables 'more' and 'so,' gives the musical cadence, the alternate rise and fall, the to-and-fro undulation of the water, the swing of the wave, with an effect upon the ear that only a poet gifted with a fine perception would have thought of.—ABBOTT (§ 509): Here 'still,' which means *always*, is remarkably emphatic, and may, perhaps, be pronounced as a quasi-dissyllable.

165. **Each your doing,**] JOHNSON: That is, your manner in each act crowns the act.—WALKER (*Crit.* i, 74): Here, I think, a line has dropt out, or possibly two, which, if preserved, would have obviated the difficulty of construction, which forms the only blot in this most exquisite speech. Omissions of the press are, I think, remarkably frequent in this play.—The COWDEN-CLARKES: The whole sentence shows its interpretation to be:—'The grace with which you perform every act is so choice in each particular, that it crowns whatever you may at each present moment be doing, and renders all your acts queens.'—HUDSON: I can hardly assent to [Walker's conjecture] as regards the amount lost; but there is evidently some bad corruption in the passage, both sense and verse being out of joint; and I have no doubt that a word or two got lost from the text and one or two other words changed. Instead of 'what you *are doing*,' the sense clearly requires 'what you *have done*.' In this point, my conjecture is, that 'doing' got repeated from the second line before, and then *you have* was altered to 'you are,' so as to accord with 'doing'; thus rendering the clause incoherent with the context. With the changes I have ventured to make, both sense and verse seem brought into proper order. 'Each your doing crowns what you are doing, in the present deeds,' is neither English nor sense, and no glozing can make it so. [Hudson's text reads: '—move still, still so, and own | No other function. Each your doing *is* | So singular in each particular, | *Crowning* what you *have done i'the* present *deed*, | That all your acts are queens.']—ROLFE: 'Your manner in each act, so unparalleled in each particular, crowns the act so that it becomes queenly.'—DEIGHTON: Each movement of yours, every trait of manner, so unique of its kind, so individual to yourself, in every part and portion of it, gives a crown of glory to whatever you are doing at any particular moment, so that all your

(So ſingular, in each particular)
Crownes what you are doing, in the preſent deeds,
That all your Acts, are Queenes.
*Perd.* O *Doricles*,
Your praiſes are too large : but that your youth
And the true blood which peepes fairely through't,
Do plainly giue you out an vnſtain'd Sphepherd
With wiſedome, I might feare (my *Doricles*)

167. *you are*] *you're* Pope+, Dyce ii, iii, Huds.
*deeds*] *deed* Spedding ap. Cam.
168. *Queenes*] *queen's* Sing. Ktly.
171. *peepes...through't*] Ff, Knt, Cam. *peeps forth...through it* Rowe+. *peeps so...through't* Cap. Wh. i, Dyce ii, iii, Rlfe. *peeps...through it* Var. '78, Rann, Mal. Var. '21, Coll. i, Sing. Dyce, Sta. *fairly peeps through it* Steev. Var. '03, '13, Ktly. *peeps so...through it* Coll. ii, iii (MS). *peepeth...through't* Glo. Wh. ii, Dtn.
172, 173. *Sphepherd...wiſedome,*] $F_1$. *shepherd,...wisdom*, Rowe, Pope. *shepherd;...wisdom* Theob. et seq (subs.).

acts are queens, sovereign in nature, supreme in excellence. [Whatever difficulty there is in this passage lies in the phrase 'in the present deeds.' It does not seem to have occurred to any of the critics that in these words Florizel is referring to Perdita's present distribution of flowers and to her bearing toward her guests. Had the phrase been 'at the present time,' which is, I think, its equivalent in meaning, no one, I suppose, would have deemed the sentence corrupt or mutilated. The whole sentence may be paraphrased: Your way of doing everything (so peculiarly your own in every particular) crowns what you are at present doing, so that all your acts are queens'.—ED.]

168. **are Queenes**] SINGER: 'Are queen's,' *i. e.* the acts of a queen. [A reading, which, as Deighton says, is not an improvement.]

171. **peepes fairely**] MALONE: So Marlowe, in his *Hero and Leander*:—'Through whose white skin, softer than soundest sleep, With damask eyes the ruby blood doth peep.'[*Third Sestiad*, lines 39, 40. This is within the limit which is assigned to Marlowe as his share of the Poem]. Both COLLIER's MS and CAPELL insert *so* before 'fairly'; the Text. Notes will show other devices to which Editors have resorted in order to impart rhythm to this line of prose.—R. G. WHITE is outspoken in his confidence that some addition is necessary, and WALKER (*Crit.* iii, 104) proposed *so*, unaware that he had been anticipated. 'I feel assured,' he says, 'that Shakespeare wrote, "which peep *so* fairly," etc. This, it is true, heightens,—or rather makes more palpable,—the unintentional compliment to Florizel; but this is only in keeping with the frank simplicity of the princely shepherdess. Perhaps the contiguity of '*f*airly' to *so* [*f* and long *s* being next neighbours in the printer's case—Lettsom] misled the compositor.'—STAUNTON: The rhythm does not require the addition [of *so*]; we need only make a slight transposition and read:—'And the true blood which through it fairly peeps.' [It should be noted that Walker (*Crit.* ii, 260) includes this phrase: 'peeps *so*' among his examples of 'absorption,' under which head, I think, it undoubtedly belongs, and that *so* is really present in the line.—ED.]

172, 173. **Sphepherd With wisedome,**] CORSON (*Introd.* p. 367): All modern editors, so far as I know, pervert the true meaning of this passage by changing the punctuation of $F_1$; that is, by putting a comma after 'shepherd' and omitting that

You woo'd me the falſe way.
*Flo.* I thinke you haue 175
As little skill to feare, as I haue purpoſe

176. *skill*'] *call* Daniel. 176. *to feare*] *in fear* Han.

after 'wisdom,' thus connecting the phrase 'With wisdom' with 'I might fear.' But it is properly, as indicated by the Folio punctuation, connected with 'unstain'd,' the meaning being 'a shepherd unstain'd with wisdom,' that is, an unsophisticated shepherd, who, according to Perdita's meaning, says what he thinks, frankly, and without reserve, and also without flattery. This construction had its origin in the inflected period of the language. For example, the Anglo-Saxon version of John, i, 9, reads: 'Sóth Leóht wæs, thæt onlyht ælcne cumendne man on thysne middan-eard,' that is, 'True light [it] was, that lighteth each coming man into this mid-earth,' instead of 'each man coming into this mid-earth.' [Although this transposition of the adjective or participle is common enough in Shakespeare,—Walker (*Crit.* i, 160) gives nearly twenty pages of examples, and Abbott, § 419 *a*, cited by Corson, gives also many examples,—yet I think it extremely doubtful that there is such a transposition in the present instance. '*Unstained* with wisdom' conveys an idea which cannot be adopted without pause. To imply that the possession of wisdom leaves a stain on the character is unusual, to say the least. To paraphrase it by 'sophisticated' is to tone down a very strong expression to a mild one. Are we to infer that had Florizel given proofs of wisdom Perdita would have been afraid of him? Such must be the case if we believe that while he was 'unstained with wisdom' she could trust him. I think the modern editors, following Theobald, are right in the punctuation of the present passage.—ED.]

176. **skill to feare**] WARBURTON: *To have skill to do a thing* was a phrase then in use equivalent to our *to have a reason to do a thing*.—HEATH (p. 216): Skill is generally obtained by experience and frequent practice. I apprehend Florizel's meaning is: 'I have given you so little occasion for fear, since my acquaintance with you, that you as little know how to begin to fear me, as I am from giving you any just ground for doing it.'[Quoted with approval by Halliwell.]—CAPELL: This is a compliment to his mistress's innocence; for the innocent themselves are disposed to think others so, and unapprehensive of harm to them.—M. MASON (p. 135): I cannot approve of Warburton's explanation of this passage, or believe that *to have a skill* to do a thing ever meant *to have reason* to do it; of which, when he offered it, he ought to have produced one example at least. The fears of women on such occasions are generally owing to their experience; they fear, as they blush, because they understand; it is to this that Florizel alludes when he says that Perdita had 'little skill to fear.' So Juliet says to Romeo: 'But trust me, gentleman, I'll prove more true Than those that have more *cunning* to be strange.'—MALONE: 'You as little *know* how to fear that I am false, as,' etc.—DYCE (*Remarks*, p. 83): Warburton was surely right in explaining 'skill' *reason*. The word with that meaning is very common in our earliest writers, and is occasionally found in those of Shakespeare's time: 'Hence Englands Heires apparant haue of Wales bin Princes, till Our Queene deceast conceald her Heire, I wot not for what *skill*.'—Warner's *Continuance of Albion's England*, 1606, p. 415. [In his *Gloss.* Dyce added: 'For in that desert is fulle defaute of watre: and often time it fallethe, that where men fynden watre at o tyme in a place, it faylethe another tyme. And for that *skylle*, thei make none habi-

To put you to't. But come, our dance I pray, 177
Your hand (my *Perdita*:) ſo Turtles paire
That neuer meane to part.
*Perd.* Ile ſweare for 'em. 180
*Pol.* This is the prettieſt Low-borne Laſſe, that euer
Ran on the greene-ſord : Nothing ſhe do's, or ſeemes
But ſmackes of ſomething greater then her ſelfe,
Too Noble for this place. 184

180. *for 'em*] *for them* Cap. *for one* Ritson, Theob. conj., Rann.
[Music. Dance forming. Cap.
181. *prettieſt*] *pettiest* Pope i.
182. *greene-ſord*] Rowe+, Cap. Ktly. *green-sward* Var. '73.
*ſeemes*] *says* Coll. ii, iii (MS), Wh. i. *deems* Anon. ap. Cam.

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taciouns there.'—*The Voiage and Travaile of Sir John Maundevile*, etc., p. 78, ed. 1725.]—COLLIER (ed. ii): Dyce might find various proofs [that 'skill' means *reason*] in Richardson's *Dict.*, without taking the trouble to search in Warner. I was so confident that the passage would be well understood that I did not think any information of the kind necessary. Some notes are written to illustrate an author, others to illustrate a commentator; the latter may be usually omitted.—HALLIWELL: 'Skill,' reason. This archaic use of the word was not quite obsolete in Shakespeare's time, and it seems most natural to thus interpret it in this passage.—R. G. WHITE: 'Skill' was used in the sense of *cunning*, *knowledge*, and so, of *reason*; which last is its meaning here, as Warburton first pointed out.

178. **Turtles**] HARTING (p. 191): The Turtle-dove (*Columba turtur*) has been noticed by poets in all ages as an emblem of love and constancy.

180. **Ile sweare for 'em**] JOHNSON: I fancy this half line is placed to a wrong person. And that the king begins his speech aside:—'*Pol.* 'I'll swear for 'em, This is,' etc.—RITSON (*Remarks*, p. 70): We should doubtless read thus:—'I'll swear for *one*,' *i. e.* I will answer or engage for myself. Some alteration is absolutely necessary. This seems the easiest, and the reply will then be perfectly becoming her character. [That is, 'becoming to the character' of Ritson's Perdita. Theobald made the same conjecture in his correspondence with Warburton; see Nichols, *Illust.* ii, 364. Any alteration is absolutely *un*necessary. See TENNYSON in *Appendix*, p. 359.—ED.]

182. **greene-sord**] DYCE (*Few Notes*, p. 80): The modern editors print 'green-*sward*'; but the other was undoubtedly Shakespeare's form of the word. Milton also wrote it 'sord'; 'I' the midst an altar as the land-mark stood, Rustic, of grassy *sord*.'—*Par. Lost*, xi, 433 (where Fenton substituted *sod*; but Newton and Todd restored the old reading). . . . Coles, in his *English-Latin Dict.* (sub. *Sword*), gives: 'The green *sword*, Cespes.'

182. **seemes**] COLLIER (ed. ii): The MS tells us to read *says* for 'seems,' and we readily believe him.—R. G. WHITE (ed. i): Inasmuch as *says* was written *saies* in Shakespeare's day, and 'nothing she seems' has no acceptable meaning here, the correction of Collier's MS is received into the text. [In his ed. ii, White returned to 'seems' without comment.]—DANIEL (p. 46): Qy. read: 'Nothing she does *but* seems Or smacks,' etc. The reading of Collier's MS is, however, to my mind preferable. [I can see no need of change.—ED.]

*Cam.* He tels her ſomething
That makes her blood looke on't: Good ſooth ſhe is
The Queene of Curds and Creame.
*Clo.* Come on: ſtrike vp.
*Dorcas.* *Mopſa* muſt be your Miſtris: marry Garlick to mend her kiſſing with.

186. *makes...on't*] *wakes her blood: look on't* Coll. ii (MS).
*looke on't*] Ff, Rowe, Pope i, Coll. i, ii, Wh. i, Ktly. *look out* Theob. et cet.
189, 190. Prose, Ff, Rowe+. Dividing lines as in $F_2$, Han. Cap. et seq.
189. *marry*] *marry,* Theob. et seq.
190. *with.*] *with.*— Theob. i. *with*— Theob. ii, Warb. Johns. *with!* Cam.

186. **makes her blood look on't**] THEOBALD: I dare say I have restored the true reading [*out*]; and the meaning must be this: the prince tells her something that calls the blood up into her cheeks, and makes her blush. She, but a little before, uses a like expression to describe the prince's sincerity, which appeared in the honest blood rising on his face:—'And the true *blood*, which peeps forth *fairly* through *it*.' —KNIGHT: We are not quite sure that Theobald's correction is necessary. The idea reminds one of the fine line in Donne:—'Her pure and eloquent blood Spoke in her veins, and such expression wrought, You might have almost said her body thought.' —COLLIER (ed. ii, where his text reads: 'That *wakes* her blood: look on't.'): It was a not uncommon error for our old printers to use *m* for *w* and *vice versâ*. Such, according to the MS, was the case here, 'makes' having been inserted for *wakes*. Camillo calls the attention of Polixenes to the innocent blush Florizel has raised upon the cheek of Perdita, and he beautifully speaks of it as having 'waked her blood,' and called it up into her face. . . . Our lection is a most charming restoration; and the colon after 'blood' was also inserted by the MS. In Marlowe's *Tamburlaine*, Pt. II, Act V, sc. i, the very same blunder is committed by the printer of the 4to, who has given the text, 'And make black Jove to crouch and kneel to me,' when it ought unquestionably to be, 'And *wake* black Jove,' etc., as, indeed, the text stands in the early 8vo edition. [Collier deserted this 'charming restoration' in his subsequent edition.]—LETTSOM (*Blackwod*, Aug. 1853, p. 201): Theobald's 'look *out*' is the received reading, and an excellent emendation it is. But on the whole we prefer Collier's MS, which, though perhaps not quite so poetical as Theobald's, strikes us as more natural and simple when taken with the context. On second thoughts, we are not sure that it is not more poetic and dramatic than the other. At any rate, we give it our suffrage.—R. G. WHITE (ed. i): Collier's MS utterly destroys this vivid and beautiful figurative expression of the sudden mounting of the blood into a maiden's cheek at the words of her lover.—DYCE (*Strictures*, p. 84): To my thinking Theobald's emendation is much more probable, and does much less violence to the old text than Collier's MS. The misprint of 'on't' for *out* is very common in early books; *e. g.* 'Princes may pick their suffering noble *on't*,' etc.—Fletcher's *Bloody Brother*, IV, i. Also *Twelfth Night*, III, iv, 222: 'And laid my honour too unchary *on't*.'—STAUNTON adds *Cym.* II, iii, 48:—'Must wear the print of his remembrance *on't*.'

189. **marry**] This is the common expletive. From the absence of a comma after it, it is not to be supposed that Dorcas advises the Clown to woo and wed garlick,

*Mop.* Now in good time.

*Clo.* Not a word, a word, we ſtand vpon our manners, Come, ſtrike vp.

*Heere a Daunce of Shepheards and Shepheardeſſes.*

*Pol.* Pray good Shepheard, what faire Swaine is this, Which dances with your daughter ?

*Shep.* They call him *Doricles*, and boaſts himſelfe To haue a worthy Feeding ; but I haue it

192, 193. Prose, Pope+.

193, 196. *Come...what*] One line, Cap. Mal. Steev. Var. Sing.

193. *ſtrike vp.*] *strike up, pipers* [Dance. Cap.
[Musick. Mal.

196. *Pray*] *I pray* Han. *Pray you* Walker, Ktly.

197. *Which*] *Who* Pope+.

198. *and boaſts*] *and he boasts* Rowe+, Var. Rann, Mal. Steev. Var. '03, '13, Ktly. *he boasts* Cap. *'a boasts* Mal. conj.

199. *Feeding*] *breeding* Han. Warb. Coll. (MS).

*but...it*] *I have it but* Hunter, Sing. Ktly. *I but have it* Walker, Dyce ii, iii, Coll. iii, Huds.

although it is not impossible that such was the interpretation of the compositor. Mopsa's reply is the exclamation, so frequent in Shakespeare, which adapts itself to every varying mood. Here, of course, it is that of intense indignation.—ED.

192–196. **Not . . . Pray**] WALKER (*Crit.* iii, 105) proposes to divide, and read: 'Not a word, a word; | We stand upon our manners.—Come, strike up. | *Pol.* Pray *you*, good,' etc. 'The converse error, *pray you* for *pray*,' he adds, 'is very common; in Beaumont and Fletcher alone it has vitiated the metre in some hundreds of places.' [Walker failed to see that the Clown's speeches throughout are in prose—a mistake into which some modern editors have also fallen.—ED.]

199. **worthy Feeding**] JOHNSON: I conceive 'feeding' to be a *pasture*, and a 'worthy feeding' to be a tract of pasturage not inconsiderable, not unworthy of my daughter's fortune.—STEEVENS: Dr Johnson's explanation is just. So in Drayton's *Mooncalf* [near the end]: 'Finding the feeding, for which he had toil'd To have kept safe, by these vile cattle spoil'd.' Again, in the *Sixth* [*Seventh*] *Song of Polyolbion*, '—so much that do rely Upon their feedings, flocks, and their fertility.'

199. **but I haue it**] The Text. Notes show the changes here made under the cover of transposition. ABBOTT (§ 128) says that 'but' perhaps means *only*; 'that is, "I have it *merely* on his own report, and I believe it too." '—ROLFE: We may perhaps explain the 'but' here by taking the words that follow as an emphatic addition to what precedes: he boasts that he has a good farm; but as I have his word for it, I believe him, for he looks truthful. Or we may say it is one of those cases in which an intermediate thought is 'understood' but not expressed: he boasts of his farm; [a mere boast you may say] *but* I have his word for it, etc. [Instead of torturing 'but' would it not be simpler to consider the clause: 'boasts himself to have a worthy feeding' as an indirect quotation, a continuation, in fact, of the common report which gives him the name Doricles? 'They call him Doricles and (they say) boasts himself to have,' etc. In this way, the adversative 'but' retains its ordinary force: 'but, on the other hand, I have it upon his own report,' etc.—ED.]

Vpon his owne report, and I beleeue it :
He lookes like ſooth : he ſayes he loues my daughter,
I thinke ſo too ; for neuer gaz'd the Moone
Vpon the water, as hee'l ſtand and reade
As 'twere my daughters eyes : and to be plaine,
I thinke there is not halfe a kiſſe to chooſe
Who loues another beſt.

*Pol.* She dances featly.

*Shep.* So ſhe do's any thing, though I report it
That ſhould be ſilent : If yong *Doricles*
Do light vpon her, ſhe ſhall bring him that
Which he not dreames of. *Enter Seruant.*

*Ser.* O Maſter : if you did but heare the Pedler at the doore, you would neuer dance againe after a Tabor and Pipe : no, the Bag-pipe could not moue you : hee ſinges ſeuerall Tunes, faſter then you'l tell money : hee vtters them as he had eaten ballads, and all mens eares grew to his Tunes.

206. *Who...beſt.*] *Which loves the other best.* Han. *Who loves the other best.* Rann. *Who loves the other more.* M. Mason.

208. *So ſhe*] *She* Warb.

211. Scene vi. Pope+.

216. *grew*] *grow* Rowe ii, Pope, Han. Huds.

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201. **sooth**] That is, *truth*; of which Schmidt will give many examples.

203, 204. **reade . . . eyes**] WHITER (p. 114): The following passages, in which the author was not led by his subject into this train of ideas, will perfectly convince the reader, that the *book* and the *eye of beauty* (whatever might be the cause of so strange an association) were deeply engrafted on the imagination of the Poet:—'Reason becomes the marshal to my will, And leads me to your *eyes*; when I o'erlook *Love's* stories, written in Love's richest *book*.'—*Mid. N. D.* II, ii, 120; 'If that the Dauphin there, thy princely son, Can in this *book of beauty* read, "I love." . . . *K. Philip.* What say'st thou, boy? look in the lady's *face*. *Lewis.* I do, my lord; and in her *eye* I find A wonder, or a wondrous miracle.'—*King John*, II, ii, 484–497. [To these examples is added the present passage.]

206. **another best**] ABBOTT (§ 88): *An* is apparently here put for *the*. This is, however, in accordance with our common idiom: 'they love one an other,' which ought strictly to be either, 'they love, the one the other,' or 'they love, one other.' The latter form is still retained in 'they love each other;' but as in 'one other,' there is great ambiguity, it was avoided by the insertion of a second 'one' or 'an,' thus, 'they love one an-other.' This is illustrated by *Matt.* xxiv, 10 (Tyndale): 'And shall betraye *one an*other and shall hate *one the* other;' whereas Wickliffe has, 'ech other.'

211. **not dreames of**] For many examples of the omission of *do* before *not*, see ABBOTT (§ 305). Also lines 456 and 528, below.

215. **tell**] That is, *count*; still in use as the title of an officer in a bank.

*Clo.* He could neuer come better : hee ſhall come in : 218
I loue a ballad but euen too well, if it be dolefull matter
merrily ſet downe : or a very pleaſant thing indeede, and 220
ſung lamentably.

*Ser.* He hath ſongs for man, or woman, of all ſizes :
No Milliner can ſo fit his cnſtomers with Gloues: he has
the prettieſt Loue-ſongs for Maids, ſo without bawdrie
(which is ſtrange,) with ſuch delicate burthens of Dil- 225
do's and Fadings : Iump-her, and thump-her; and where

223. *cnſtomers*] $F_1$.
225. *burthens*] *burdens* Johns.
*Dildo's*] *dil-do's* Theob. Han. Warb. Cap. Var. Rann. *didle-do's* Johns.
226. *Fadings*] *fapings* Rowe ii, Pope. *fa-dings* Theob.+, Cap.

219, 220. **dolefull . . . merrily**] STEEVENS: This seems to be another stroke aimed at the title-page of Preston's *Cambises:* 'A lamentable tragedy mixed full of pleasant mirth,' etc. [Cf. 'very tragicall mirth.'—*Mid. N. D.* V, i, 64.]

222. **of all sizes**] DEIGHTON: As though he were talking of fitting a person with a garment, and he goes on immediately to speak of a milliner fitting his customers with gloves.

223. **his cnstomers**] MALONE: In the time of our author and long afterward the trade of a milliner was carried on by men.

225. **Dildo's**] MURRAY (*N. E. D.*): A word of obscure origin used in the refrains of ballads. [It had also a coarse meaning which at times gave point to the refrain.—ED.]

226. **Fadings**] THEOBALD (*Nichols*, ii, 364) called attention to this word in Beau. & Fl.'s *Knight of the Burning Pestle*, III, v: 'George, I will have him dance fading —Fading is a fine jig' [*i. e.* a merry song or ballad].—TYRWHITT added the following from Jonson's *Irish Masque:* 'and daunsh a fading at te vedding,' [p. 240, where Gifford remarks of 'fading' that 'this word, which was the burden of a popular Irish song, gave the name to a dance frequently noticed by our old dramatists. Both the song and the dance appear to have been of a licentious kind.'] From some Irish antiquaries to whom he applied MALONE received the following information concerning this dance: 'It is called *Rinca Fada*, and means literally 'the long dance.' Though *faed* is a reed, the name of the dance is not borrowed from it; "*fada* is the adj., long, and *rinca* the subst., dance." In Irish the adj. follows the subst., differing from the English construction; hence *rinca fada*; *faedan* is the diminutive, and means little reed; *faedan* is the first person of the verb *to whistle*, either with the lips or with a reed, *i. e.* I whistle. This dance is still practised [*i. e.* in 1803] on rejoicing occasions in many parts of Ireland; a king and queen are chosen from amongst the young persons who are the best dancers; the queen carries a garland composed of two hoops placed at right angles, and fastened to a handle; the hoops are covered with flowers and ribbands; you have seen it, I dare say, with the Maymaids. Frequently in the course of the dance the king and queen lift up their joined hands as high as they can, she still holding the garland in the other. The most remote couple from the king and queen first pass under; all the rest of the line linked

ſome ſtretch-mouth'd Raſcall, would (as it were) meane 227
miſcheefe, and breake a fowle gap into the Matter, hee

228. *gap*] *jape* Coll. ii, iii (MS), Sing. Wh. Dyce ii, iii.

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together follow in succession; when the last has passed, the king and queen suddenly face about and front their companions; this is often repeated during the dance, and the various undulations are pretty enough, resembling the movements of a serpent. The dancers on the first of May visit such newly-wedded pairs of a certain rank as have been married since last May-day in the neighbourhood, who commonly bestow on them a stuffed ball richly decked with gold and silver lace (this I never heard of before), and accompanied with a present of money, to regale themselves after the dance. This dance is practised when the bonfires are lighted up, the queen hailing the return of summer in a popular Irish song, beginning: "Thuga mair sein en souré ving"—We lead on summer,—see! she follows in our train.' [Quoted by Knight and Halliwell.]—MALONE gives a stanza with the refrain, *With a fading*, from a song in *Sportive Wit*, 1656, p. 58; and CHAPPELL (p. 235) gives the whole song and the music of it, and remarks that '*With a fading* (or *fadding*) seems to be used as a nonsense-burden, like *Derry down*, *Hey nonny*, *nonny no*, etc.'—Lastly, BRADLEY (*New Eng. Dict.*) says the 'Etymology is unknown; the Irish *feadán*, pipe, whistle, has been suggested; but cf. *Fade*, "To dance from town to country" (*W. Cornw. Gloss.*).'

226. **Iump-her, and thump-her**] COLLIER: The burdens of old songs and ballads, mentioned in writers of the time, and employed long before and afterwards.

228. **gap**] COLLIER (ed. ii) adopts the word substituted by his MS, *jape*, i. e. a *jest*. LETTSOM (*Blackwood*, 1853, Aug.) approved of it.—R. G. WHITE accepts it not as a substitution, but as a variant spelling of 'gap,' and says: 'The word meant, not a jest, as Collier defines it, but a coarse and boisterous explosion of mirth, and was oftener spelled with a *g* than a *j*, though always pronounced *jape*. See Arnim's *Nest of Ninnies*: "So shee, forgetting modesty, *gapte* out a laughter," p. 32, Shak. Soc. ed.' —DYCE, who also prints *jape*, and defines it as a *jest*, observes 'Grant White is quite mistaken when he asserts that it does not mean a jest; . . . in the passage, which he cites from the *Nest of Ninnies*, "gapte" is merely *gaped*. The verbs to *gape* and to *jape* are perfectly distinct words.'—STAUNTON: A 'foul gap' means a gross parenthesis. See Puttenham's *Arte of Poesie*, Lib. iii, cxiii, under *Parenthesis* or the Insertour [where, after giving the example of a parenthesis extending beyond three lines, the author remarks: 'This insertion is very long and vtterly impertinent to the principall matter, and makes a great *gappe* in the tale,' etc., p. 181, ed. Arber. R. G. White, in his Second Edition, abandoned the interpretation given in his First, and merely notes that '*jape* is equivalent to a coarse jest.' A 'foul jape' is a 'coarse jest'; but *jape* of itself is merely a jest; and when White adds that, 'the word had a very indecent sense' he asserts what is only half true, and, moreover, true of the verb, not, I think, of the noun. In Elyot's *Governour* (ii, 440, ed. Croft) we find: 'beinge in this wyse fournysshed, translatynge iapes and thynges to mater serious and true, he,' etc., whereon there is the following note by the excellent editor: 'In the author's [*i. e.* Elyot's] *Dictionary* we find the Latin verb *alludere* translated, "to doo a thynge in *iape*, to speake merily or consent; somtyme it sygnifieth to speake some thynge which secretly hath some other understandyng." The *Prompt. Parv.* gives "*Iape*, nuga, frivolum, scurrilitas. *Iaper*, nugax, nugaculus. *Iapyn* (or tryflon)

makes the maid to anſwere, *Whoop, doe me no harme good man*: put's him off, ſlights him, with *Whoop, doe mee no harme good man.*

*Pol.* This is a braue fellow.

*Clo.* Beleeee mee, thou talkeſt of an admirable conceited fellow, has he any vnbraided Wares?

233. *Beleeee*] $F_2$.

233, 234. *admirable conceited*] Hyphened by all edd. after Theob. except Sing. Cam. Wh. ii.

234. *vnbraided*] *embroided* Coll. ii, iii (MS), Huds. *embroider'd* Kinnear.

*Wares?*] *Warres:* $F_2$.

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trupho, illudo, ludifico, deludo." While Palsgrave has "*Jape*, a trifyll—*truffe*, s. f." and "I jape, I tryfle, *Je truffe*, or *je truffle*, and *je me bourde*, prim. conj. I dyd but *jape* with hym, and he toke it in good ernest; *je ne me fys que truffer*, or *je ne me fis que truffler*, or *je ne me fis que bourder a luy, et il le print a bon esciant.*"—*L'Éclaircissment*, pp. 233, 589. It was also used in a coarse sense which Palsgrave renders into [a] French equivalent. We find both verb and substantive constantly in Chaucer.' I find two difficulties in accepting *jape*: first, it is too plausible. It is to be always borne in mind that of two readings the less obvious is to be preferred; 'gap' is certainly less obvious than *jape*. Moreover, White's assertion is doubtful: that *jape* was oftener spelt with a *g* than a *j*. This has not been my observation, and if the 'copy' were dictated to the compositors, as is probable, the two words could not have been confounded. Secondly, the phrase 'to *break* a jest *into* the matter' is of doubtful propriety. It is certainly unusual. The same does not hold good of the phrase 'to *break* a gap *into* the matter.' Wherefore, on the whole, I prefer the reading of the Folio: 'gap.'—ED.]

229. **Whoop, doe me, etc.**] A Bibliography of this old song is given by Chappell on pp. 208, 774, together with the music. A song with this burden is to be found in Fry's *Ancient Poetry*, 'but,' adds Chappell, 'it would not be desirable for republication.' Indeed, the humour, in the whole of this speech by the Clown, would be relished by an Elizabethan audience, to whom the praises bestowed by the Clown on the decency of the ballads, would be at once recognised as one of the jokes.—ED.

232. **This . . . fellow**] WALKER (*Vers.* 86): I think this is a short line, as Polixenes speaks in verse throughout this scene [consequently 'This is' should be printed *This'*].

234. **vnbraided**] JOHNSON: Surely we must read *braided*, for such are all the *wares* mentioned in the answer. STEEVENS: I believe by 'unbraided wares' the Clown means, has he anything besides *laces* which are *braided*, and are the principal commodity sold by ballad-singing pedlars. Yes, replies the servant, 'he has ribands,' etc., which are things not *braided*, but *woven*. The drift of the Clown's question is either to know whether Autolycus has anything better than is commonly sold by such vagrants; anything worthy to be presented to his mistress; or, as probably, by inquiring for something which pedlars usually have not, to escape laying out his money at all. The following passage in *Anything for a quiet Life*, however, leads me to suppose that there is here some allusion which I cannot explain: 'She says you vent ware that is not warrantable, *braided* ware, and that you give not London measure'

*Ser.* Hee hath Ribbons of all the colours i'th Raine-bow ; Points, more then all the Lawyers in *Bohemia*, can learnedly handle, though they come to him by th'groſſe: Inckles, Caddyſſes, Cambrickes, Lawnes : why he ſings em ouer, as they were Gods, or Goddeſſes : you would

237. *th'groſſe*] Ff, Wh. i. *the gross* Rowe et cet.
239. *em*] Ff, Rowe, Pope, Theob. i, Han. Cap. Dyce, Wh. Sta. Cam. *them* Theob. ii et cet.
239. *or*] *and* Pope ii, Theob. Warb. Johns. *on* Ktly (misprint?).

[III, ii].—TOLLET: 'Unbraided wares' may be wares of the best manufacture. 'Braid' signifies deceitful in *All's Well*, IV, ii, 73. 'Braided' in Bailey's *Dict.* means *faded*, or having lost its colour; and why then may not 'unbraided' import whatever is undamaged, or what is of the better sort?—MALONE: The Clown is perhaps inquiring not for something better than common, but for smooth and plain goods. Has he any plain wares, not twisted into braids? Ribands, cambricks, and lawns, all answer this description.—MASON (p. 136): Probably it means ware not ornamented with braid.—COLLIER (ed. ii): *Embroided*, such is the alteration of the MS, putting, we think, an end to the question.—R. G. WHITE (ed. i) conjectures *embroided*, which, he says, has 'some support from Collier's MS. The reply of the Servant suits this, and the other does not.'—SINGER: That is undamaged wares, true and good. So Marston, *Scourge of Villainie*, Sat. v: 'Tuscus is trade-falne. . . . For now he makes no count of perjuries, . . . Glased his braided ware, cogs, sweares, and lies.' And in *An Iliade of Metamorphosis*, 1600: 'Bookes of this nature, being once perused, Are then cast by, and as *brayed ware* refused.'—STAUNTON: 'Unbraided,' that is, *unspoiled*, *unfaded*, sterling goods—MACKAY (*Gloss.*): 'Braid' originally signified in Keltic, *braid*, a thief, a false man; *bradag*, a thievish woman, a false woman. Either false or dishonest explains the use of the word by Shakespeare; and the Clown's query signifies 'has he any wares that are genuine, or unfalsified?' [It is possible that all these definitions may be correct.—MURRAY (*N. E. D.*) gives as the definition of '*Braided wares*: goods that have changed colour, tarnished, faded. *Obsolete.*' If it were a matter of any moment, we might consider it unfortunate that the Servant does not give an answer which would be a direct response to any of these definitions.—ED.]

236. **Points**] MALONE: These points were laces with metal tags to them. *Aiguillettes*, Fr. [Cotgrave: '*Aiguilletter.* To trusse, or tye, poynts.' Of course, the double meaning: laces and points of an argument, is manifest.]

238. **Inckles**] ANON. (ap. Halliwell): Inkle is a kind of broad linen tape of an inferior description. Its use may be gathered from the Accounts of the Corporation of Norwich, 1587–8, where are put down the expenses for soldiers' coats, 'and for whight yncle to laye upon the same coats.' Inckle, or beggars' inckle, is a kind of coarse tape used by cooks to secure meat previous to being spitted.

238. **Caddysses**] MURRAY (*New Eng. Dict.*): Here two words are apparently mixed up: 1 (in the sense of cotton wool, floss silk, or the like). Properly *cadas*, *cadace*, Old French *cadas*, *cadas*, cf. Cotgrave; *cadarce*, 'the tow or coarsest part of silke, whereof sleaue is made;' cf. Irish *cadas* = *cadan*, cotton; 2. Fr. *cadis* (15th c. in Littré), 'sorte de serge de laine, de bas pris.' Of both the ulterior history is unknown. [The present example Murray gives as] short for *caddis ribbon*: A worsted tape or binding, used for garters, etc.

thinke a Smocke were a ſhee-Angell, he ſo chauntes to the ſleeue-hand, and the worke about the ſquare on't.

*Clo.* Pre'thee bring him in, and let him approach ſinging.

*Perd.* Forewarne him, that he vſe no ſcurrilous words in's tunes.

*Clow.* You haue of theſe Pedlers, that haue more in

241. *ſleeue-hand*] *sleeve-band* Han. Warb. Johns. Cap. Rann, Coll. ii (MS).
242. *Pre'thee*] *Prethee* Ff.
245. *in's*] *in his* Cap. Var. Rann, Mal. Steev. Var. Knt, Sing. Ktly. [Exit Servant. Cap.

239. **as they were**] As one of the two instances in this play of the blind fidelity with which, in times past, edition after edition followed its predecessor, it is worth noting that Dr Johnson printed this 'as' with an apostrophe, *'as*, undoubtedly by accident; the apostrophe can have no meaning that I can discern. This typographical oversight was faithfully copied by the Variorums of 1773, 1778, 1785, 1793, 1803, 1813, 1821, and by Rann in 1787. The two exceptions between 1765 and 1821 are Malone's ed. in 1790, and the *First American Edition*, printed in Philadelphia in 1795. For the second example, see V, i, 82.—ED.

241. **sleeue-hand**] PECK (p. 241): What, in the name of modesty, is the 'sleeve-hand' of a smock? Every shirt or shift, it is well known, hath two sleeves for the hands and arms to go thro'. But this gives no sense to the passage. 'Sleeve-hand' then, I make no doubt, is a mistake of the transcriber or printer for *Silesia* or *sleasie holland*. 'Sleasie holland,' as Mr Blount observes, 'common people take to be all holland cloth which is sleight, or ill-wrought. Whereas,' saith he, 'that only is properly *Slesia* or *Silesia* linnen, which is made in, & comes from *Silesia* in Germany.' This easie emendation makes sense & humor of the passage, & the meaning is: 'You would think he imagines everything which wears a shift (tho' the shift be never so thred-bare, & the wearer never so great a dowdy) to be a perfect *angel*.'—TOLLET: The old reading is right or we must alter some passages in other authors. Thus in Leland's *Collectanea*, 1770, iv, 323: 'A surcoat [of crimson velvet] furred with mynever pure, the coller, skirts and *sleeve-hands* garnished with ribbons of gold.' So Cotgrave: '*Poignet de la chemise*. The wrist-band, or gathering at the sleeue-hand, of a shirt.' Again, in Leland's *Collectanea*, iv, 293, King James's 'shurt was broded with thred of gold,' and on p. 341 the word 'sleeve-hand' occurs, and seems to signify the cuffs of a surcoat, as here it may mean the cuffs of a smock. I conceive that the 'work about the square on't' signifies the work or embroidery about the bosom part of a shift, which might then have been of a square form, or might have a square tucker, as Anne Bolen and Jane Seymour have in Houbraken's Portraits. So in Fairfax's *Tasso*, xii, st. 64: 'Between her breasts the cruel weapon rives, Her curious *square*, embossed with swelling gold.'—STEEVENS: In a poem called 'The Paynting of a Curtizan,' in John Grange's *Garden*, 1577, we find: 'Their smockes are all bewrought about the necke and *hande*.'—MALONE: So likewise in Holland's *Suetonius*, 1606, p. 19: 'who used to goe in his senatour's purple studded robe, trimmed with a jagge or frindge at the *sleeve-hand*.'

246. **You haue of these Pedlers**] If there be any Section in ABBOTT dealing with Partitive Genitives like the present: 'You have *some* of these pedlers,' it has

them, then youl'd thinke (Sifter.)
*Perd.* I, good brother, or go about to thinke.

*Enter Autolicus finging.*

*Lawne as white as driuen Snow,*
*Cypreſſe blacke as ere was Crow,*

247. *them*] *'em* Theob. ii, Warb. Johns. Var. Rann, Mal. Steev. Var. Knt. 251. Cypreſſe] Ff, Rowe i, Ktly, Cam. *Cyprus* Rowe ii et cet.

escaped me. Cf. *Ham.* III, ii, 37: 'there be of them that will themselves langh,' where W. A. WRIGHT refers to *Levit.* iv, 16: 'And the priest that is anointed shall bring of the bullock's blood,' etc.; and, in his *Bible Word-book*, to Bacon, *Essay* xxxiii: 'Send oft of them, over to the country,' etc.—ED.

250. WARD (i, 437) compares this Song with one by Friar Tuck, in *The Downfall of Robert Earl of Huntington*, acted in 1598 [Hazlitt's *Dodsley*, viii, 161]:—'What lack ye? What lack ye? | What is it you will buy? | Any points, pins, or laces, | Any laces, points, or pins? | Fine gloves, fine glasses, | Any busks or masks? | Or any other pretty things?' | etc.

251. Cypresse] W. A. WRIGHT (Note on 'a cypress, not a bosom Hideth my heart.'—*Twelfth N.* III, i, 119): Cypress is a fine transparent stuff now called crape. Compare Milton's *Penseroso*, 35: 'Sable stole of cypress lawn.' Palsgrave (*Lesclarcissement*, etc.) gives: 'Cypres for a woman's necke—*crespe*;' and Cotgrave: 'Crespe: m. Cipres; also, Cobweb Lawne.' In Jonson's *Every Man in his Humour*. I, iii, the edition of 1616 reads: 'And he . . . this man! to conceale such reall ornaments as these, and shaddow their glorie, as a Millaners wife do's her wrought stomacher, with a smokie lawne, or a black cypresse?' The etymology of the word has been considered doubtful. Skinner (*Etymol. Angl.*) regards it as a corruption of the French *crespe*, but suggests that it may be derived from the island of Cyprus, where it was first manufactured. The latter derivation is the more probable. There are many instances in which articles of manufacture are named from the places where they were made, or at which they were commonly sold. For example, arras was so called from Arras, baudekyn from Baldacco or Bagdad, calico from Calicut, cambric from Cambray, cashmere from Cashmere, damask from Damascus, dimity from Damietta, dornick from Tournay, dowlas from Dourlans, lockeram from Locrenan, muslin from Mosul. The probability that cypress (or sipers, as it is also spelt) has a similar origin, is increased by finding that the island of Cyprus is associated with certain manufactures. In the Antient Kalendars and Inventories of the Treasury of the Exchequer, edited by Sir Francis Palgrave (iii, 358), among the goods and chattels belonging to Richard II., and found in the Castle at Haverford, are enumerated: 'Prim'ement xxv. draps d'or de div'ses suytes dount iiii. de *Cipre* les autres de *Lukes*.' Lukes is here Lucca (Fr. *Lucques*), and Cipre is Cyprus. Again, in a list of draperies sold at Norwich in 44 and 45 Elizabeth (quoted by Mr Gomme in *Notes and Qu.* 5th Ser. x, 226, from the *Appendix* to the *Thirty-eighth Report of the Deputy Keeper of the Public Records*, p. 444), we find 'fustyans of Naples . . . Paris clothes . . . sattins of Cipres, Spanish sattins.' Further, in the Nomenclator of Hadrianus Junius, translated by Higins (ed. Fleming, 1585, p. 157), we find, 'Vestis subserica, tramoserica . . . De satin de Cypres. A garment of cypers satten, or of silke grograine.'

*Gloues as ſweete as Damaske Roſes,* 252
*Maskes for faces, and for noſes:*
*Bugle-bracelet, Necke-lace Amber,* 254

254. Bugle-bracelet] Bugle-bracelets $F_4$, Rowe+, Var. '73. 254. Necke-lace] Neck lace $F_4$.

If therefore there were special fabrics known as 'cloth of gold of Cypres' and 'satin of Cyprus,' it is evident that these were so called, either because Cyprus was the place of their manufacture, or, which is equally probable, because they were brought into Europe from the East through Cyprus. In Hall's account (*Chronicle*, Hen. VIII., fol. 83a) of a masque at the entertainment given to Henry the Eighth by Francis, it is said that three of the performers had 'on their hedes bonettes of Turkay fashyon, of cloth of gold of Tyssue, and clothe of syluer rolled in Cypres kercheffes after the Panyns fashyon,' which points to an Eastern origin for the use of cypress. From denoting the material only, the word 'cypress' came to signify a particular kind of kerchief or veil worn by ladies, as in the present passage [in *Twelfth N.*]. So in Florio's *Italian Dict.*: 'Velaregli, shadowes, vailes, Launes, Scarfes, Sipres, or Bonegraces that women vse to weare one their faces or foreheads to keepe them from the Sunne.' And the pedlar in John Heywood's play of *The Four P's* has in his pack (Dodsley's *Old Eng. Plays*, ed. Hazlitt, i, 350): 'Sipers, swathbands, ribbons, and sleeve laces.' Mr Wheatley, in his edition of Jonson's *Every Man in his Humour* (p. 140) conjectures that the name Cypress is derived from 'the plant *Cyperus textilis*, which is still used for the making of ropes and matting.' One of the English names of this plant was 'cypress.' Gerarde in his *Herbal* (1597) says, 'Cyperus longus is called . . . in English Cypresse and Galingale.' There are, however, great difficulties in the way of such an etymology, which Mr Wheatley was driven to suggest by the want of evidence in favour of the derivation from Cypress. [See also Wheatley's note in *N. & Qu.* V, x, 245.]

252. **Gloues**] T. WARTON: The introduction of perfumed gloves is thus mentioned in Howes' edition of Stowe's *Chronicle*: 'Milloners or haberdashers had not then any gloves imbroydered, or trimmed with gold or silke . . . neither could they make any costly wash or perfume untill about the fourteenth or fifteenth yeere of the queene [Elizabeth], the right honourable Edward de Vere, Earle of Oxford, came from Italy, and brought with him gloves, sweete bagges, a perfumed leather jerkin, and other pleasant things; and that yeere the queene had a paire of perfumed gloves trimmed only with foure tuftes or roses of cullered silke. The queene tooke such pleasure in those gloves, that she was pictured with those gloves upon her handes, and for many yeeres after it was called the Earle of Oxforde's perfume,' p. 868, ed. 1614.—HALLIWELL: In Andrew Boorde's *Dyetary* [1542, p. 249, ed. *E. E. T.*] we find: 'vse to were gloues made of goote-skynnes, perfumed with amber-degreece.'

253. **noses**] R. G. WHITE (ed. i): 'Masks' to protect the nose have been worn by a few people in this country within the memory of people now living.

254. **bracelet**] I can see no reason why the plural of $F_4$ should not have been adopted by modern editors, since 1773.—ED.

254. **Amber**] PECK (p. 206): There are several sorts of amber, as 1. *raw* ambre, *i. e.* just as it grows before made transparent by the fat of a sucking pig. 2. *red.* 3. *white.* 4. *black*, the worst sort; usually mingled with aloes, labdanum, storax, & such like aromatic simples for pomander chains. 5. *yellow*, the ordinary ambre de

*Perfume for a Ladies Chamber:*
*Golden Quoifes, and Stomachers*
*For my Lads, to giue their deers:*
*Pins, and poaking-ſtickes of ſteele.*
*What Maids lacke from head to heele:*
*Come buy of me, come: come buy, come buy,*
*Buy Lads, or elſe your Laſſes cry: Come buy.*

257. to giue] eo give $F_4$.
258. poaking-ſtickes] *Poting sticks* (bis) Wilson's Cheereful Ayres.
260. come:] *come buy;* Ktly.
261. Come buy.] Separate line, Theob. Warb. Johns. Cap. Var. Rann, Mal. Steev. Var. Coll. Sing. Dyce, Cam. Wh. ii, Huds.

pater-nostre's, or bead amber. Shakespeare brings in Autolicus crying, '*necklace* amber.' 6. Ambergris, amber-greece, or *grey* amber (the best sort) used in perfumes. It is known to be good, if, when pricking it with a pin, it emit a moisture like oil. I am obliged, to an unknown person of the fair sex, for the following uncommon remarks: '*Grey* ambre is the ambre our author [Milton] speaks of, & melts like butter. It was formerly a main ingredient in every concert for a banquet; *vis.* to fume the meat with, & that whether boiled, roasted, or baked. Laid often on top of a baked pudding. Which last I have eat of at an old courtiers table. And I remember, in an old chronicle, there is much complaint of the nobilities being made sick at Cardinal Wolsey's banquets, with rich scented cates & dishes most costly dressed with ambergris. I also recollect I once saw a little book writ by a gentlewoman of Q. Elizabeth's court, where amber-gris is mentioned as the haut-gout of that age.' So far this curious lady. [The foregoing note is on Milton's *Par. Reg.* ii, 344, where Satan tempts Jesus in the wilderness with 'a table richly spread' where from choicest viands 'gris-amber steamed.']—T. WARTON: Milton alludes to the fragrance of amber. See *Sam. Agon.* 720: 'An amber scent of odorous perfume, Her Harbinger.'

255. **Chamber**] R. G. WHITE (ed. i): The old and analogically correct pronunciation of this word, which makes it a perfect rhyme to 'amber,' survived till of late years among educated people in New England.

258. **poaking-stickes**] STEEVENS: These 'poking-sticks' were heated in the fire and made use of to adjust the plaits of ruffs. Thus, in Middleton's *Blurt, Master-Constable*, 1602, [III, iii]: 'Your ruff must be in print [*i. e.* in perfect style]; and for that purpose, get poking-sticks with fair long handles, lest they scorch your lily sweating hands.' Again, in Stubbes, *Second part of the Anatomie of Abuses* [1583, p. 35. ed. *New Sh. Soc.*]: 'They [tooles to set ruffes] be made of yron and steele, and some of brasse kept as bright as siluer. . . . The fashion whereafter they be made, I cannot resemble to anything so well as to a squirt or squibbe, which little children use to squirt out water withall; and when they come to starching, and setting of their ruffes then must this instrument be heated in the fire, the better to stiffen the ruffe. . . . And if you would know the name of this goodly toole, forsooth the deuill hath giuen it to name a putter, or else a putting sticke, as I heare say.' Stowe informs us that 'about the sixteenth yeare of the queene [Elizabeth] began the making of steele poking-sticks, and untill that time all lawndresses used setting stickes made of wood or bone.'—DEIGHTON: They answer to the 'goffering-irons' of modern fashion.

*Clo.* If I were not in loue with *Mopſa*, thou ſhouldſt take no money of me, but being enthrall'd as I am, it will alſo be the bondage of certaine Ribbons and Gloues.

*Mop.* I was promis'd them againſt the Feaſt, but they come not too late now.

*Dor.* He hath promis'd you more rhen that, or there be lyars.

*Mop.* He hath paid you all he promis'd you: 'May be he has paid you more, which will ſhame you to giue him againe.

*Clo.* Is there no manners left among maids? Will they weare their plackets, where they ſhould bear their faces? Is there not milking-time? When you are going to bed? Or kill-hole? To whiſtle of these ſecrets, but you muſt be tittle-tatling before all our gueſts? 'Tis well they are whiſpring: clamor your tongues, and not a word more.

267. *rhen*] $F_2$.
269. *'May*] *may* Cap.
273. *bear*] *wear* Theob. ii, Warb. Johns. Var. '73.
274. *milking-time?...bed?*] *milking--time,...bed,* Rowe ii et seq.
275. *kill-hole?*] Ff. *kill-hole,* Rowe ii+, Cap. Var. Rann, Wh. i. *killn-hole,* Johns. *kiln-hole,* Mal. et cet.
275. *whiſtle of*] Ff, Rowe+, Knt. *whisper off* Coll. (MS). *whistle off* Han. et cet.
277. *clamor*] $F_2$. *clamour* $F_3F_4$. *charm* Han. Wh. Coll. ii (MS), Rlfe. *clammer* Huds. *shame o'* Perring.

269. **'May be**] Note the careful apostrophe, indicating that there is an abbreviation. See II, i, 18.

273. **plackets**] DYCE (*Gloss.*): Whether or not 'placket' had originally an indelicate meaning is more than I can determine. It has been very variously explained —a petticoat, an under-petticoat, a pocket attached to a petticoat, the slit or opening in a petticoat, and a stomacher; and it certainly was occasionally used to signify a female, as *petticoat* is now.—CHAPPELL (p. 518), in a note on the song 'Joan's Placket is torn,' says, 'the word is not altogether obsolete, since the opening in the petticoats of the present day is still called "the placket hole" in contradistinction to the pocket hole.' [A fuller note is given at *Lear*, III, iv, 94, and a thorough discussion of the unsavory meanings of the word may be found in Grant White's *Studies in Shakespeare*, 1886, p. 342–350, whereof the sum is to be found in Halliwell's *Archaic Dict.* Readers of the Elizabethan drama are familiar enough with the proper and improper meanings of placket. It is quite sufficient to comprehend that the Clown asks in effect: Will you wear as an outer garment that which should be an inner one?—ED.]

275. **kill-hole**] HARRIS: *Kiln-hole* is pronounced 'kill-hole,' in the midland counties, and generally means the fire place used in making malt; and is still a noted gossipping place.

277. **clamor**] WARBURTON: The phrase is taken from ringing. When bells are at the height, in order to cease them, the repetition of the strokes becomes much

[277. clamor your tongues, and not a word more.]

quicker than before; this is called *clamouring* them. [Adopted by CAPELL.]—MALONE: In a note on *Othello*, Dr Johnson says that 'to *clam* a bell is to cover the clapper with felt, which drowns the blow, and hinders the sound (qy. *hinders* the blow and *drowns* the sound?]. If this be so, it affords an easy interpretation of the passage before us.—CROFT (p. 11): If for 'clamour,' *clam* was read, and indeed it signifies to cover a bell with felt, as Johnson says, the difficulty would vanish; 'clamour' [is] the same as *clam*, when applied to the ringing of bells, as in tuning, if they do not strike clear of one another; and when they ring a wedding peal, it is stiled clamming them.—DOUCE (i, 360): The Clown evidently wishes to keep the damsels' tongues from wagging. Now to *clam*, *clem*, or *cleam* are provincial words, signifying to glue together or fasten with glue, and metonymically, to starve by contraction. We still use *clammy* for sticking together. All the Northern languages have an equivalent term.—GIFFORD (note on *Bartholomew Fair*, II, i, p. 405: 'He is the man must *charm* you'): That is, silence you. In this sense the word occurs in all the writers of Jonson's time. By an evident misprint '*clamour* your tongues' is given for *charm* (silence) them, in *The Winter's Tale*; and the painful endeavours of the commentators to explain the simple nonsense of the text by contradictory absurdities might claim our pity, if their unfounded assertions did not provoke our contempt. [Gifford should have known that he had been anticipated by Hanmer.]—NARES: An expression taken from bell-ringing; it is now contracted to *clam*, and in that form is common among ringers. The bells are said to be *clamm'd*, when, after a course of rounds or changes, they are all pulled off at once, and give a general crash or *clam*, by which the peal is concluded. This is also called *firing*, and is frequently practised on rejoicing days. As this *clam* is succeeded by silence, it exactly suits [the present passage]. Warburton conjectured rightly that the word had reference to bell-ringing, but mistook the application. [Nares misapprehends Warburton, whose note is carelessly written. Warburton means that a rapid succession of quick blows is followed by a sudden silence, which is exactly the explanation of 'clamour' given by Nares.] Gifford pronounces 'clamour' a mere misprint for *charm*. But such a mistake seems very improbable, both because the words are unlike, and because *charm* would occur more easily to a compositor than 'clamour.'—HUNTER (i, 424): The same phrase is found in John Taylor (*Works*, 1630). It is in that strange mish-mash of words and sentences, *Sir Gregory Nonsense his news from no place:* 'He thus began; Cease friendly cutting throats, *Clamour* the promulgation of your *tongues*, And yield to Demagorgon's policy,' etc.—JAMES CORNISH (*N. & Qu.* 1852, vol. vi, p. 312): I believe 'clamour' is a misprint for *chommer*. In Cotgrave 'chommer' is to cease from work, and that is exactly the sense required in the present passage, 'Hold your tongues.'—W. R. ARROWSMITH (*N. & Qu.* 1853, vol. vii, p. 567): Most judiciously does Nares reject Gifford's corruption of this word into *charm*, nor will the suffrage of the 'clever' old commentator [*i. e.* Collier's MS] one jot contribute to dispel their diffidence of this change, whom the severe discipline of many years' study, and the daily access of accumulating knowledge, have schooled into a wholesome sense of their extreme fallibility in such matters. Without adding any comment, I now quote, for the inspection of learned and unlearned, the two ensuing extracts: 'For Critias manaced and thretened hym, that onelesse he *chaumbreed* his tongue in season, ther should ere lōg bee one oxe the fewer for hym.'—*Apopthegmis of Erasmus*, trans. by Nicolas Vdall, 1542, the First Booke, p. 10. 'From no sorte of

*Mop.* I haue done ; Come you ptomis'd me a tawdry- 278
lace, and a paire of ſweet Gloues.

278. *ptomis'd*] $F_2$.

menne in the worlde did he refrein or *chaumbre* the tauntyng of his tongue.'—*Id.* p. 76.—KEIGHTLEY (*Exp.* 205): *Charm* in the sense of 'silence your tongue' is used only by characters of the educated class. . . . I think that, except in orthography, the text is right. The real word was probably *clammer* or *clemmer*, the same as the sinple *clam* or *clem*, to squeeze or press, and the phrase answers to *Hold your tongues*.—R. G. WHITE finds it impossible to resist the conclusion that 'clamor' is a misprint for *charm*.—COLLIER'S MS agrees with Hanmer in reading *charm*.—DYCE in his *Gloss.* thinks that the 'attempts to explain this by referring it to bell-ringing ought to have ceased long ago'; in his editions he expresses no opinion, but merely cites Gifford's note and quotes Hunter and Arrowsmith.—STAUNTON infers from Hunter's quotation that the phrase was a familiar one.—HALLIWELL quotes in full Warburton, Malone, Steevens, Nares, Douce, Waldron, and Singer, but expresses no opinion.—DELIUS quotes Hunter's extract from Taylor; the fustian phrases evidently puzzled him; he remarks, thereupon, that the meaning of the phrase is clearer than the explanation. Were it not one of the objects of this edition to give somewhat of a history of Shakespearian criticism, it would have been more direct, and certainly far more easy, to give at once the following latest and final conclusion, wherein the aid contributed by the foregoing commentators may be detected:]—MURRAY (*New Eng. Dict.*): *Clamour*. Also clamber (evidently related to Clam [when it bears the meaning both of sounding bells together, and of putting an end to din, of silencing], of which it may be a frequentative derivative (cf. *stutter, patter*), and so better spelt *clammer*. The actual spelling shows association with [*Clamour*, to raise an outcry, etc.], and actual relation to that is, of course, also possible. Identity with Ger. *klammern*, or with *clamber*, seems hardly admissible, though association with the latter is found by a correspondent skilled in campanology, who says, '*Clambering* describes the way in which the sounds of the bells clamber as it were one on the top of another when they get into confusion; in Yorksh. it is called jumbling. 1. *Bell-ringing*.[The reader is referred to the meanings of *Clam* just mentioned.]Todd says, 'A term in ringing, according to Warburton, which other commentators . . . imagine to be merely his own opinion. It is, however, probable. To increase the strokes of the clapper on the bell, in falling it.' [Warburton's note given above here follows]: *c.* 1800, W. Jones, *Key to the Art of Ringing*, 4 A true compass makes the ringing pleasant and harmonious . . . the want of it produces those clamberings and firings (as it is called) that destroy all music, and is very disgusting to every judicious ear. 2. To stop from noise, to silence. [Clam is again referred to, when it means 'to put an end to din; to silence, to hush, as in N. Fairfax, *Bulk. & Selv.* 1674, Ep. Ded., 'It . . . answers the noise of Talking by the stilness of Doing, as the Italians clam rowt and tattle into nodding and beckning.' Then is quoted Warburton's supposition that the *clamouring* of bells is immediately followed by silence, next the present passage from *The Wint. Tale* is given, and lastly Hunter's quotation from Taylor.]

278, 279. tawdry-lace] STEEVENS: It is thus described in Skinner's *Etymologicon* by Skinner's friend, Dr Henshawe: 'Tawdry lace, (i. e.) Astrigmenta Fimbriæ seu Fasciolæ emtæ nundinis fano Sanctæ *Etheldredæ* celebratis, ut rectè monet Doct. *Th.*

*Clo.* Haue I not told thee how I was cozen'd by the way, and loſt all my money.

*Aut.* And indeed Sir, there are Cozeners abroad, therfore it behooues men to be wary.

*Clo.* Feare not thou man, thou ſhalt loſe nothing here

*Aut.* I hope ſo ſir, for I haue about me many parcels of charge.

*Clo.* What haſt heere? Ballads?

*Mop.* Pray now buy ſome: I loue a ballet in print, a life, for then we are ſure they are true.

*Aut.* Here's one, to a very dolefull tune, how a Vſurers wife was brought to bed of twenty money baggs at

281. *money.*] *money?* Ff.
288. *ballet*] *Ballad* $F_3F_4$.
288, 289. *a life*] Ff, Rowe i, Dyce. *or a life* Rowe ii+, Cap. Var. '73. *a'-life* Var. '78, '85, Rann, Mal. Steev. Var. Knt, Sta. Ktly. *o'-life* Coll. Wh. Cam.
290. *a Vſurers*] *an usurer's* Johns. Var. Rann.
291. *of twenty*] *with twenty* $F_3F_4$, Rowe+, Var. Rann, Mal.

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*H.*'—NARES: 'Tawdry' is a vulgar corruption of Saint Audrey, or Auldrey, meaning Saint Ethelreda. It implies that the things so called had been bought at the fair of Saint Audrey, where gay toys of all sorts were sold. This Fair was held in the Isle of Ely on the day of the Saint, the 17th of October. An old English historian makes Saint Audrey die of a swelling in her throat, which she considered as a particular judgement for having been in her youth much addicted to wearing fine necklaces. When dying she said, as he tells us, 'Memini—cum adhuc juvencula essem, collum meum monilibus et auro ad vanam ostentationem onerari solitum. Quare plurimum debeo divinæ providentiæ, quod mea superbia tam levi pœna defungatur, nec ad majora tormenta reserver.' The same author particularly describes the tawdry necklace: 'Solent Angliæ nostræ mulieres torquem quendam, ex tenui et subtili serica confectum, collo gestare; quam Ethelredæ torquem appellamus (*tawdry lace*), forsan in ejus quod diximus memoriam.'—Nich. Harpsfield, *Hist. Eccl. Anglicana, Sæc. Sept.* p. 86.—CHAMBERS'S *Book of Days* (October 17): At the Fair of St Audry, at Ely, in former times, toys of all sorts were sold, and a description of cheap necklaces, which under the denomination of *tawdry laces*, long enjoyed great celebrity.—SKEAT: We are quite sure that *Tawdry* is a corruption of *St. Audry*; and we are equally sure (as any one living near Ely must be) that *Audry* is a corruption of *Etheldrida*, the famous saint who founded Ely Cathedral.

284. **Feare not**, etc.] It is possible that Autolycus, under the pretence of looking for cozeners, casts furtive glances about him to be sure of his company. If we were not in 'stage-land' we might wonder that Autolycus did not recognise Prince Florizel quite as easily as Polixenes recognised him.—ED.

288, 289. a life] ABBOTT (§ 24): There is some difficulty in this 'a life.' It might be considered a kind of oath, 'on my life.' Nares explains it *as my life*, but the passages which he quotes could be equally well explained on the supposition that *a* is a preposition.

a burthen, and how ſhe long'd to eate Adders heads, and Toads carbonado'd.

*Mop.* Is it true, thinke you?

*Aut.* Very true, and but a moneth old.

*Dor.* Bleſſe me from marrying a Vſurer.

*Aut.* Here's the Midwiues name to't: one Miſt. *Tale-Porter*, and fiue or ſix honeſt Wiues, that were preſent. Why ſhould I carry lyes abroad?

*Mop.* 'Pray you now buy it.

*Clo.* Come-on, lay it by: and let's firſt ſee moe Ballads: Wee'l buy the other rhings anon.

*Aut.* Here's another ballad of a Fiſh, that appeared vpon the coaſt, on wenſday the foureſcore of April, ſortie

292. *burthen*] *burden* Johns. *birth* Anon. ap. Cam.
*Adders*] *Addars* $F_4$.
295. *moneth*] *month* $F_4$.
296. *a Vſurer*] *an usurer* Johns.
297. *Midwiues*] *Midwife's* Rowe.
*Miſt.*] *Miſtris* Ff.
298. *Wiues*] *wives'* Var. '78, '85, Rann, Steev. Var. Coll. Dyce, Sta. Ktly.
301. *moe*] Ff, Rowe i, Cam. Wh. ii. *more* Rowe ii et cet.
302. *rhings*] $F_2$.
303. *ballad of*] *ballad, of* Theob. *ballad, Of* Cap.
304. *wenſday*] *Wednesday* $F_3F_4$. *we'nsday* Cap.

298. **Wiues**] CAMBRIDGE EDITORS: We have retained *wives* in this passage because Steevens's reading *wives'* is too strictly grammatical to accord with the reckless volubility of the charlatan. To be consistent Steevens ought to have pointed *witnesses'* for *witnesses* in line 311. [However reckless the volubility of Autolycus, unless the ear can detect an apostrophe, he will *speak* grammatically whether he say *wives'* or *wives*.—ED.]

301. **moe**] See I, ii. 10.

303. **ballad**] STEEVENS: Perhaps in later times proſe has obtained a triumph over poetry, though in one of its meaneſt departments; for all dying ſpeeches, confeſſions, narratives of murders, executions, etc., ſeem anciently to have been written in verſe. Whoever was hanged or burnt, a merry, or a lamentable ballad (for both epithets are occaſionally beſtowed on theſe compoſitions) was immediately entered on the books of the Company of Stationers. Thus, in a ſubſequent ſcene of this play, 'Such a deal of wonder is broken out within this hour, that ballad-makers cannot be able to expreſs it'[—V, ii, 27].

303. **of a Fish**] MALONE: In 1604 was entered on the Stationers' Registers: 'The moſt true and ſtrange report of A monſtruous fiſhe that appeared in the forme of A woman from the waſt vpward Seene in the Sea'[—III, 258, ed. Arber]. To this it is highly probable that Shakeſpeare alludes. [The date of this ballad is 1604. Malone places the date of *The Winter's Tale* in 1611; for ſeven years did Shakeſpeare carry in his breaſt the memory of this 'monſtruous' fiſh. It is not alone the wrangling of the Shakeſpearian editors among themſelves which has brought reproach on them. Halliwell devotes five folio pages and a full-page illuſtration to theſe ballads on fiſhes and on monſtroſities.—ED.]

thouſand fadom aboue water, & ſung this ballad againſt the hard hearts of maids : it was thought ſhe was a Woman, and was turn'd into a cold fiſh, for ſhe wold not exchange fleſh with one that lou'd her : The Ballad is very pittifull, and as true.

*Dor.* Is it true too, thinke you.

*Autol.* Fiue Iuſtices hands at it, and witneſſes more then my packe will hold.

*Clo.* Lay it by too ; another.

*Aut.* This is a merry ballad, but a very pretty one.

*Mop.* Let's haue ſome merry ones.

*Aut.* Why this is a paſſing merry one, and goes to the tune of two maids wooing a man : there's ſcarſe a Maide weſtward but ſhe ſings it: 'tis in requeſt, I can tell you.

*Mop.* We can both ſing it : if thou'lt beare a part, thou ſhalt heare, 'tis in three parts.

*Dor.* We had the tune on't, a month agoe.

*Aut.* I can beare my part, you muſt know 'tis my occupation : Haue at it with you.

Song *Get you hence, for I muſt goe*
Aut. *Where it fits not you to know.*

305. *fadom*] *fathom* Johns. Var. '73 et seq.
307. *cold*] *cod* Anon. ap. Cam.
310. *you.*] *you?* Rowe.
321. *month*] $F_2F_4$. *moneth* $F_3$.
324. *Song*] Separate line, $F_4$. Om. Theob. Warb.
324, 325. Given to Aut. Rowe.
325. Where it] Where $F_4$, Rowe i. *Where, it* Cap. *Whither* Coll. ii (MS).

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304. **the fourescore**] WALKER (*Crit.* iii, 106): *Second Maiden's Tragedy*, II, i, 'joy Able to make a latter spring in me, In this my fourscore summer,' etc. *First Part of Jeronimo*, I, i, Dodsley, ed. 1825, vol. iii, p. 54: 'in Rome They call the fifty year the year of jubilee,' etc. Jonson, as reported by Drummond, thought 'that Quintilian's six, seven, and eight books were not only to be read, but altogether digested.' Chapman, *Il.* ii, Taylor, vol. i, p. 58: 'us then, to whom the thrice three year Hath fill'd,' etc.

317. **two maids**, etc.] I can find no reference to this tune in Chappell, and the earliest composition mentioned by Roffe (p. 104) and by the *New Sh. Soc.* (p. 74) is one by Dr Boyce, 1759.

325. **Where it**] COLLIER (ed. ii) says that for these two words his MS substitutes *Whither*. 'That the emendation is right,' he adds, 'the echoes of "whither" three times over, besides the repetition in the last line, seem to establish.' [In his Third Edition Collier judiciously discarded this needless emendation from his text and omitted all mention of it in his notes.]

Dor. *Whether?*
Mop *O whether?*
Dor. *Whether?*
Mop. *It becomes thy oath full well,*
*Thou to me thy ſecrets tell.*
Dor: *Me too: Let me go thether:*
Mop *Or thou goeſt to th' Grange, or Mill,*
Dor: *If to either thou doſt ill,*
Aut: *Neither.*
Dor: *What neither?*
Aut: *Neither:*
Dor: *Thou haſt ſworne my Loue to be,*
Mop. *Thou haſt ſworne it more to mee.*
*Then whether goeſt? Say whether?*

*Clo.* Wee'l haue this ſong out anon by our ſelues: My Father, and the Gent. are in ſad talke, & wee'll not trouble them: Come bring away thy pack after me, Wenches Ile buy for you both: Pedler let's haue the firſt choice; folow me girles. *Aut.* And you ſhall pay well for 'em.

326, 327, 328, 339. Whether] Whither $F_4$ et seq.
326, 327, 328. One line, Cap. et seq. (except Knt, Coll. Wh. i).
331. Le[t]] $F_2$.
thether] thither $F_3F_4$.
334, 335, 336. One line, Cap. et seq. (except Knt, Coll. Wh. i).
341. *Gent.*] *Gentlemen* Rowe et seq.
343. *folow*] *fellow* $F_2$.
344. *girles.*] *girls.* [Exit with Dor. and Mop. Dyce.
*'em.*] *'em* [aside] Johns. et seq. (except Sta. Dyce ii, Cam. Wh. ii). *'em* [singing] Sta. *'em.* [Follows singing] Cam. Wh. ii.

326. **Whether**] The compositors of the Folio made but little distinction in pronunciation between 'whether' and 'whither,' or rather, out of the forty-three times where the latter occurs (according to Bartlett's *Concordance*) they have spelt it 'whether' thirty-one times.—ED.

332. **Grange**] HUNTER (ii, 345; note on 'Mariana in the moated grange'): Granges were the chief farm-houses of wealthy proprietors. The religious houses had granges on most of their estates. The officer who resided in them was called the *Grangiarius*. He superintended the farm, and at the grange the produce was laid up. . . . They were well-built stone houses, often of considerable extent and height, and, being placed in a central position to a large estate, they must often have been, as Shakespeare's grange, solitary, while the windows being small (as they were in all the edifices of that age), they would be gloomy also; fit scene for the moaning Mariana.

341. **sad**] That is, earnest, serious.

343, 344. **folow me girles**] COLLIER (ed. ii): We may mention as a piece of ancient stage-management, that the MS informs us that the practice was for the

Song. *Will you buy any Tape, or Lace for your Crpe?*
*My dainty Ducke, my deere-a?*
*Any Silke, any Thred, any Toyes for your head*
*Of the newes't, and fins't, fins't weare-a.*
*Come to the Pedler, Money's a medler,*
*That doth vtter all mens ware-a.* *Exit*

*Seruant.* Mayſter, there is three Carters, three Shep-herds, three Neat-herds, three Swine-herds ẏ haue made themſelues all men of haire, they cal themſelues Saltiers,

345. *Song.*] Separate line, $F_4$.
345–350. Nine lines, Johns et seq.
345. buy] *by* Pope i.
Crpe] $F_1$.
346. deere-a] *dear-a* Theob.
347. Any...any...any] *And...and... any* Theob. Warb. Johns. Var. '73.
348. weare-a] *ware-a* Rowe, Pope.
350. Exit] Exit Clown, Aut. Dor. and Mop. Rowe.
351. Scene vii. Pope+.
[Enter a Servant. Rowe. Re-enter... Dyce.
*Mayſter*] *Maſter* Ff.
*there is*] *there are* Rowe+, Var. Rann.
*Carters,*] *goatherds* Theob. Han. Cap. Rann, Huds.
352. *three Swine-herds*] *and three swineherds* Rowe+.

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Clown, Dorcas, and Mopsa here to go out, and for Autolycus to follow them as soon as he had sung, or, rather, while he was singing 'Will you buy,' etc.: *exit after them* is there placed in the margin.

346. Ducke] SKEAT: A pet, a darling; directly derived from E. Friesic *dok, dokke*, a doll; cognate with Dan. *dukke*, a doll, puppet; cognate with Swed. *docka*, a doll, a baby; cognate with Old High German *tochâ*, Mid. High Ger. *tocke*, a doll, a term of endearment to a girl. Of uncertain origin. Probably introduced from the Netherlands; cf. note to Piers Plowman, C, vii, 367. This would at once account for the form *doxy*: for the base *dok-* would, in Dutch, inevitably receive the very common double diminutive suffix *-et-je*, giving *dok-et-je*, which would be pronounced *doxy* by an English mouth.

350. vtter] SKEAT: To put forth, to circulate. The Mid. Eng. verb *outen* is to put out, to 'out with' as we say, and 'utter' is a regular frequentative form of it, meaning 'to keep on putting out.' Directly derived from the Anglo-Saxon *út*, out.

351. carters] THEOBALD: In two speeches after this, these are called *four* threes of *herdsmen*. But could the *carters* properly be called *herdsmen*? At least they have not the final syllable, *herd*, in their names; which, I believe, Shakespeare intended all the *four threes* should have. I therefore guess he wrote, *goat-herds*. And so, I think, we take in the *four* species of cattle usually tended by herdsmen. [WALKER (*Crit.* iii, 106) approves of this emendation. But is it not likely that Polixenes (l. 362) speaks loosely, his ear having caught a succession of 'herds'? —ED.]

353. men of haire] WARBURTON: That is, *nimble*, that leap as if they rebounded. The phrase is taken from tennis-balls, which were stuffed with hair. So in *Henry V:* III, vii, 14, 'He bounds from the earth, as if his entrails were hairs' [*i. e.* as if he, the horse, were stuffed like a ball].—JOHNSON: 'Men of hair' are *hairy men*, or *satyrs*.

and they haue a Dance, which the Wenches ſay is a gally-maufrey of Gambols, becauſe they are not in't : but they themſelues are o'th'minde (if it bee not too rough 355

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A dance of satyrs was no unusual entertainment in the Middle Ages. At a great festival celebrated in France, the king and some of the nobles personated satyrs dressed in close habits, tufted or shagged all over, to imitate hair. They began a wild dance, and in the tumult of their merriment one of them went too near a candle, and set fire to his satyr's garb, the flame ran instantly over the loose tufts, and spread itself to the dress of those that were next him; a great number of the dancers were cruelly scorched, being neither able to throw off their coats nor extinguish them. The king had set himself in the lap of the Duchess of Burgundy, who threw her robe over him and saved him.—STEEVENS: The curious reader, who wishes for more exact information relative to the foregoing occurrence in 1392, may consult the translation of Froissart by John Bourchier, 1525, ii, cap. cxcii. [Knight, Halliwell, and Staunton reprint the account in full. But I fail to see in what way it illustrates the present passage. Knight and Halliwell also print a long extract, first given by Reed in the Variorum, equally irrelevant, from Sir James Melvill's *Memoirs* which sets forth sundry uncouth antics by noblemen at the Court of Mary, Queen of Scots. As to the meaning of 'men of hair'—considering who it is that speaks, and the proficiency in jumping of those that are spoken of, I incline to think that Warburton's interpretation is correct.—ED.]

353. **Saltiers**] MALONE: He means *Satyrs*. Their dress was perhaps made of goat's skin.—COLLIER: The true explanation may be *saultiers*, *i. e.* vaulters; the servant says afterwards, that the worst one of the *threes* 'jumps twelve foot and a half by the squire.' The stage-direction, in the old copies, after they enter is, 'Here a dance of twelve satyrs,' and perhaps 'saltiers' is only the servant's blunder.—DOUCE (I, 361) gives a song for four voices called 'The Satyres daunce' from Ravenscroft's old collection.—HALLIWELL: 'Saltiers,' or saultiers, meant the vaulters or somer-*sault* throwers.—WALKER (*Crit.* iii, 106): I suppose the word was pronounced *sautiers*; whence the play on *satyrs*. A similar pun occurs in Middleton's *Michaelmas Term*, I, i, Dyce, i, 424: '—Andrew Gruel? *Rearage.* No. Andrew Lethe. *Salewood.* Lethe? *Rearage.* Has [H'has] forgot his father's name, Poor Walter [*i. e.* Water] Gruel, that begot him, fed him, And brought him up.' So too the ambiguous prophecy in *2 Henry VI*: IV, i. In the dedication to Middleton's *Father Hubbard's Tale*, Dyce, v, 251, there is a pun on 'poetry' (then frequently pronounced *potry*) and *poultry*. *Timon of Athens*, III, v,—'He is a man, setting his *fate* aside, Of comely virtues.' Palpably wrong; read, as some of the critics have suggested, *fault*. Perhaps the printer was deceived by the then ordinary pronunciation of *fault*, which was not obsolete even in the time of Pope; *e. g. Essay on Criticism*, l. 169: 'I know there are, to whose presumptuous thoughts These freer beauties, ev'n in them seem faults;' line 422: 'Before his sacred name flies every fault, And each exalted stanza teems with thought;' and which still flourishes in Ireland, *teste* Miss Edgeworth. . . . *Henry V*: V, ii, the Folio has: 'If I could winne a Lady at Leap-frogge, or by *vawting* into my saddle with my Armour on my backe,' etc. A spelling of similar origin.

354, 355. **gally-maufrey**] Cotgrave: *Hochepot*: m. A hotch pot, or Gallimaufrey; a confused mingle mangle of diuers things iumbled, or put together.

for ſome, that know little but bowling) it will pleaſe plentifully.

*Shep.* Away: Wee'l none on't; heere has beene too much homely foolery already. I know (Sir) wee wearie you.

*Pol.* You wearie thoſe that refreſh vs: pray let's ſee theſe foure-threes of Heardſmen.

*Ser.* One three of them, by their owne report (Sir,) hath danc'd before the King: and not the worſt of the three, but iumpes twelue foote and a halfe by th'ſquire.

*Shep.* Leaue your prating, ſince theſe good men are pleaſ'd, let them come in: but quickly now.

*Ser.* Why, they ſtay at doore Sir.

*Heere a Dance of twelue Satyres.*

*Pol.* O Father, you'l know more of that heereafter:

363. *foure-threes*] *four threes* Han. Cap. et seq.

366. *a halfe*] *half* $F_4$, Rowe, Pope. *ſquire*] *square* Rowe+, Cap. Var. Rann.

369. Ser. *Why,...Sir.*] Om. Rowe+. [Exit. Cap.

370. Heere, etc.] After line 371, Han. Enter twelve Rusticks, presenting Satyrs. Company seat themselves. Dance, and Exeunt Rusticks. Cap.

371. Given to Flo. Han.

371, 373. *O...much.*] Aside, Johns. et seq. (generally).

371. *heereafter:*] *hereafter.*— [rising from beside Shep.] Cap. *hereafter.* [To Shep.] Ktly.

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357. **bowling**] JOHNSON: This is here, I believe, a term for a dance of smooth motion, without great exertion of agility.—M. MASON (p. 136): The allusion is not to a smooth dance, as Johnson supposes, but to the smoothness of a bowling-green.

366. **squire**] CAMBRIDGE EDITORS: We have adopted the spelling *squier* here, as in *Love's Labour's Lost*, V, ii, 474, because the word in this sense is now obsolete, and because this spelling comes nearest to *esquierre* from which it is derived. [Cotgrave: *Esquierre:* f. A Rule or Squire; an Instrument vsed by Masons, Carpenters, Ioyners, etc.; also, an Instrument wherewith Surueyors measure land.]

369. **at doore**] An absorption of the definite article in the *t* of 'at'; not exactly an omission, as ABBOTT (§ 90) supposes. See II, i, 18.

369. **Sir**] KEIGHTLEY (*Exp.* 205): The Folio places 'Sir' at the end of the speech; but the metre requires the transposition: 'Why, Sir, they stay at door,' which also makes the reply run more naturally. I neglected to make it in my Edition. [It is difficult to see why there should be a regard for the metre in this short speech when all the rest that the servant speaks is prose.—ED.]

371. **heereafter**] WARBURTON: This is replied by the king in answer to the Shepherd's saying, 'since these good men are pleased.'—RITSON (*Remarks*, 71): This is very unlikely. The dance which has intervened would take up too much time to preserve any connection between the two speeches. The line spoken by the king seems to be in reply to some unexpressed question from the old Shepherd.

Is it not too farre gone ? 'Tis time to part them,
He's ſimple, and tels much. How now(faire ſhepheard)
Your heart is full of ſomething, that do's take
Your minde from feaſting. Sooth, when I was yong,
And handed loue, as you do ; I was wont
To load my Shee with knackes : I would haue ranſackt
The Pedlers ſilken Treaſury, and haue powr'd it
To her acceptance : you haue let him go,
And nothing marted with him. If your Laſſe
Interpretation ſhould abuſe, and call this
Your lacke of loue, or bounty, you were ſtraited
For a reply at leaſt, if you make a care
Of happie holding her.
*Flo.* Old Sir, I know
She prizes not ſuch trifles as theſe are :
The gifts ſhe lookes from me, are packt and lockt
Vp in my heart, which I haue giuen already,
But not deliuer'd. O heare me breath my life

372, 373. *Is...much*] Aside, Cap. [To Cam.] Cam. Dyce ii, iii.
374. *do's*] *doth* Theob. ii, Warb. Johns. Var. Rann.
376. *handed*] *handled* Coll. iii (MS), Wh. i.
*do ;*] *do*, Rowe.
383. *reply at leaſt,*] *reply, at least,* Theob. Warb. et seq. (generally). *reply ; at least*, Wh. *reply, at least* Dyce, Cam.
383. *a care*] *care* Theob. Warb. Johns. Cap. Dyce ii, iii, Walker.
389. *breath*] Ff, Rowe, Cap. *breathe* Pope et cet.
*life*] *love* Theob. Warb. Johns.

373. **tels much**] The COWDEN-CLARKES: The king has been cross-questioning the old Shepherd as he proposed, and with the success he anticipated.

376. **handed**] WARBURTON (*N. & Qu.* VIII, iii, 203): 'And *hended* love,' etc. Warburton's MS note adds, 'dallied with my mistress.'—R. G. WHITE (ed. i): A manifest misprint [for *handled*] strangely left uncorrected hitherto, except in Collier's MS. [Collier did not adopt this change until he edited his Third Edition; White deserted it in his Second.]—The COWDEN-CLARKES: 'Handed' is peculiarly used here; it means, 'held familiarity with love,' and also implies 'held my love by the hand;' showing that Florizel has kept Perdita's hand in his ever since he took it when they were about to dance with one another, and he said, 'Your hand, my Perdita.'

380. **marted**] SKEAT: A contracted form of *market*, as in *Ham.* I, i, 74.

382. **straited**] STEEVENS: That is, put to difficulties.

383. **reply at least,**] The punctuation is here decidedly wrong; the comma, or better still, a semi-colon, as White has it, should follow 'reply.'

383. **a care**] I think Theobald is right in reading *care*. See V, i, 282: 'I am friend to them,' etc.

Before this ancient Sir, whom (it ſhould ſeeme) 390
Hath ſometime lou'd : I take thy hand, this hand,
As ſoft as Doues-downe, and as white as it,
Or Ethyopians tooth, or the ſan'd ſnow, that's bolted
By th'Northerne blaſts, twice ore.
*Pol.* What followes this? 395
How prettily th'yong Swaine ſeemes to waſh
The hand, was faire before? I haue put youout, 397

390. *whom*] *who* Ff et seq.
393. *Or.../now,*] Separate line, Ff et seq. (except Var. '21, Coll. Dyce, Cam. Wh. ii).
393, 394. *or the...ore*] As mnemonic, Warb.
394. *blaſts*] *blaſt* Ff, Rowe+.
396, 397. *How...before?*] Aside, Ktly.
397. *I haue*] *I've* Pope+, Dyce ii, iii.

390. it would seeme] Of the two, Camillo had been less able than Polixenes to conceal his admiration of Perdita; he it was who said that if he were of her flock he would live by gazing; and when Polixenes could no longer restrain his wonder, and exclaimed to Camillo that Perdita was the prettiest *low-born lass* that ever ran on the green-sward, Camillo rejoined that she was the *Queen* of curds and cream. The lover's eyes have detected an old man's adoration.—ED.

392. Doues-downe] WALKER (*Vers.* 235) thinks that this should be pronounced as one word with the accent on the first syllable; wherein we hear the enthusiast for metre. 'Dove's down' is a spondee, with the lover's voice lingering on each syllable as though caressing with his voice the hand which he was stroking so gently with his own.—ED.

393, 394. When these two lines are divided as in the Ff, and as in the majority of modern texts, tney have, so WALKER says (*Crit.* iii, 108), 'an anti-Shakespearian flow.' 'The true arrangement,' he goes on to say, 'is preserved in the Folio. The words "Wha' follows this?" which at present (less after Shakespeare's manner, I think) constitute a short line of four syllables, will be the complement of "By the Northern," etc. I would also place a semi-colon after "tooth," as the additional foot requires more of a pause than is implied in a comma.' DYCE, in both his Second and Third Editions, judiciously reads '*Ethiop's* tooth.' For my part I should like to overlook altogether this reference to a tooth, mainly for a woman's reason, and incidentally because Ethiopians have ceased now-a-days to be the classic curiosities that they were in Shakespeare's time, and the mental pictures of 'minstrels' with corked faces which the simile now evokes are not cheerful. Not that it should be erased from the text, but omitted merely in reading. The ear cannot detect the loss; the lines are smooth without it.—ED.

393. fan'd snow] The same simile of 'fann'd snow' is used in *Mid. N. D.* III, ii, 146, except that there the wind is Eastern instead of Northern.

394. ore.] After this word I think there should be no punctuation, except a dash, to indicate a long pause. The sentence is unfinished. Polixenes tells us the reason. All the world had vanished for Florizel at the touch of that flower-soft hand.—ED.

397. was faire] For examples of the omission of the relative, see line 561 of this scene: 'I haue a Vessell rides fast by;' line 31 of the next: 'one of those would have him wed againe;' ABBOTT (§ 244); and Shakespeare *passim*.

But to your proteſtation : Let me heare
What you profeſſe.
*Flo.* Do, and be witneſſe too't.
*Pol.* And this my neighbour too?
*Flo.* And he, and more
Then he, and men : the earth, the heauens, and all ;
That were I crown'd the moſt Imperiall Monarch
Thereof moſt worthy : were I the fayreſt youth
That euer made eye ſwerue, had force and knowledge
More then was euer mans, I would not prize them
Without her Loue ; for her, employ them all,
Commend them, and condemne them to her ſeruice,
Or to their owne perdition.
*Pol.* Fairely offer'd.
*Cam.* This ſhewes a found affection.
*Shep.* But my daughter,
Say you the like to him.
*Per.* I cannot ſpeake
So well, (nothing ſo well) no, nor meane better
By th'patterne of mine owne thoughts, I cut out
The puritie of his.
*Shep.* Take hands, a bargaine ;
And friends vnknowne, you ſhall beare witneſſe to't :

401, 411. Pol.] Plo. $F_2$.
403. *the heauens*] *and heavens* $F_4$, Rowe+.
406. *force*] *sense* Coll. iii (MS).
414. *him.*] *him?* Rowe et seq.
416. *better*] *better,* $F_3F_4$. *better.* Rowe+. *better;* Cap. et seq. (subs.).
418. *puritie*] *parity* Sing. conj.

401. And . . . too?] I think that Polixenes in his secret soul sympathised with his boy's adoration of Perdita, and hoped that this protestation would be one, which by referring to Florizel's tie to his father, should be heard by him alone. And it was this consciousness that had he been in his boy's place he would have been as steadfast to his love as his boy is, which lent an exaggeration to his anger when he revealed himself.—ED.

406. force] COLLIER (ed. ii) : In the MS *sense* is put for 'force.' It is not unlikely that the printer blundered between the long *ſ* and *f*; but we do not here feel authorised to disturb the old text.

416. nothing] WALKER (*Crit.* i, 222) lays the accent on the final syllable; see II, ii, 31.

417. patterne . . . cut out] A woman's simile; just as Imogen exclaims: 'Poor I am stale, a garment out of fashion; And, for I am richer than to hang by the walls, I must be ripp'd—to pieces with me!'—*Cym.* III, iv, 53.—ED.

I giue my daughter to him, and will make
Her Portion, equall his.
*Flo.* O, that muſt bee.
I'th Vertue of your daughter : One being dead,
I ſhall haue more then you can dreame of yet,
Enough then for your wonder : but come-on,
Contract vs fore theſe Witneſſes.
*Shep.* Come, your hand :
And daughter, yours.
*Pol.* Soft Swaine a-while, beſeech you,
Haue you a Father ?
*Flo.* I haue : but what of him ?
*Pol.* Knowes he of this ?
*Flo.* He neither do's, nor ſhall.
*Pol.* Me-thinkes a Father,
Is at the Nuptiall of his ſonne, a gueſt
That beſt becomes the Table : Pray you once more
Is not your Father growne incapeable
Of reaſonable affayres ? Is he not ſtupid
With Age, and altring Rheumes? Can he ſpeake ? heare ?
Know man, from man ? Diſpute his owne eſtate ?

425. *yet,*] *yet;* Cap. et seq.
426. *your*] *you* $F_4$.
*come-on*] *come on* Rowe.
430. *Soft*] *Saft* $F_3F_4$.
*a-while, beſeech you,*] *a-while: beſeech you,* Ff, Rowe+. *a while, beseech you;* Cap. et seq. (subs.).
440. *altring*] *aching* Gould.
441. *Diſpute*] *Dispose* Coll. iii (MS). *dispense* Anon. ap. Cam.
441–443. *Diſpute...againe ..he did*] *manage...in pain...he's bid* Gould.

425. **yet**] STAUNTON: 'Yet' was frequently used in the sense of *now*,—a meaning, in the present passage, indispensable to the antithesis [in 'Enough *then*'].

427. **Witnesses**] WALKER (*Vers.* 244) gives this as an example, among many others, of the plural termination added to nouns ending in *s*, while the metre shows that it is not pronounced.

433–435. Of these three hemistiches, the last, 'Me-thinkes a Father' is usually printed as the fragmentary line; WALKER (*Crit.* iii, 109), on the other hand, prefers to consider 'knowes he of this ?' as the fragment, and that one rhythmical line is made of the other two; all which is merely printing for the eye.—ED.

436. **Nuptiall**] See line 59 above.

440. **altring Rheumes**] 'In these olde folke kinde heate is quenched, the virtue of gouernance and ruling fayleth, and humour is dissolved and wasted.'—*Batman vppon Bartholome*, p. 71. This shows, I think, that the phrase does not mean, as it has been interpreted, the 'Rheumes' which alter the man, but the Rheumes which are themselves altered. 'Altring' is passive, not active.—ED.

441. **Dispute**] JOHNSON: Perhaps for 'dispute' we might read *compute*; but

Lies he not bed-rid? And againe, do's nothing
But what he did, being childiſh?
*Flo.* No good Sir:
He has his health, and ampler ſtrength indeede
Then moſt haue of his age.
*Pol.* By my white beard,
You offer him (if this be ſo) a wrong
Something vnfilliall: Reaſon my ſonne

449. *my*] *the* Anon. ap. Cam. Dyce ii conj.

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'dispute his estate' may be the same with 'talk over his affairs.'—STEEVENS: The same phrase occurs again in *Rom. & Jul.* III, iii, 63: 'Let me dispute with thee of thy estate.'—COLLIER (ed. ii): '*Dispose*,' says the MS, but we leave the passage unaltered. Here we may readily imagine that he was recording the variation introduced by some particular actor of his day, but '*dispose* his own estate' may be right. —WHITE (ed. i): If 'estate' here meant property, Collier's MS emendation would have a claim to be received into the text.—DYCE: That is, can he reason upon his own affairs.

442. **bed-rid**] SKEAT (s. v. *Bedridden*): That is, confined to one's bed. Derived from A. S. *bedrida*, *beddrida*, glossed by *clinicus* (Bosworth); derived from A. S. *bed*, a bed, and *ridda*, a knight, a rider; thus the sense is a bed-rider, a sarcastic term for a disabled man. Prof. Earle in his *Philology of the Eng. Tongue*, p. 23, suggests that *bedrida* means 'bewitched,' and is the participle of *bedrian*, to bewitch, a verb for which he gives authority. But it is not shown how the participle took this shape, nor can we thus account for the spelling *beddrida*. Besides which, there is a term of similar import, spelt *bedderedig* in the Bremen *Wörterbuch*, i, 65, which can only be explained with reference to the Low G. *bedde*, a bed. Again, an Old High Ger. *pettiriso*, Mid. High Ger. *betterise*, modern Ger. *bettrise*, is given in Grimm's *Ger. Dict.* i, 1738, which can likewise only be referred to G. *bett*, a bed. In short, the suggestion can hardly be accepted, but it seemed best not to pass it over. If there be any doubt about the termination, there can be none about the first syllable. I may add that we find also Mid. Eng. *bedlawer* for 'one who lies in bed,' which is said, in the *Prompt. Parv.* p. 28, to be a synonym for *bedridden*.

449. **Something**] For examples of this adverbial use, like *somewhat*, see ABBOTT (§ 68).

449. **Reason my sonne**] R. G. WHITE (*Sh.'s Scholar*, 296) quotes this passage thus: 'Reason, my son, Should,' and observes: 'This punctuation, which is universally followed, seems to me to be wrong. It makes Polixenes say, "My son, Reason should choose himself a wife."' In his subsequent edition, White paraphrases: 'it is reasonable that my son should,' etc. and repeats virtually the same assertion as to what the 'punctuation' had been 'hitherto.' [So far is this punctuation, given by White, from being the punctuation 'universally followed,' that, out of the thirty or forty editions collated in these Textual Notes, but one solitary edition has it: Knight's, and even in this case it was corrected in Knight's Second Edition. Where the editors do not follow the Folio, they follow Theobald, who, for the very purpose of avoiding the interpretation given by White, places a comma after 'Reason' only, indicating that it

Should chooſe himſelfe a wife, but as good reaſon
The Father (all whoſe ioy is nothing elſe
But faire poſterity) ſhould hold ſome counſaile
In ſuch a buſineſſe.
*Flo.* I yeeld all this ;
But for ſome other reaſons (my graue Sir)
Which 'tis not fit you know, I not acquaint
My Father of this buſineſſe.
*Pol.* Let him know't.
*Flo.* He ſhall not.
*Pol.* Prethee let him.
*Flo* No, he muſt not.
*Shep.* Let him (my ſonne) he ſhall not need to greeue
At knowing of thy choice.
*Flo.* Come, come, he muſt not :
Marke our Contract.
*Pol.* Marke your diuorce (yong ſir)
Whom ſonne I dare not call : Thou art too baſe
To be acknowledge. Thou a Scepters heire,
That thus affects a ſheepe-hooke ? Thou, old Traitor,

466. [Discovering himself. Rowe.
468. *acknowledge.*] $F_1$.
469. *affects*] Ff, Rowe, Cam. Rlfe. *affect'st* Pope et cet.

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stands for the phrase: 'There is reason,' that, or 'Reason it is,' that.—ED.]—DYCE: Since we have '*the* father' just after, qy. 'reason *the* son,' etc.? [A just emendation, which would avoid the interpretation of which White complained. Dyce, however, was anticipated by 'Anon.' recorded in the Cam. Edition.—ED.]—ROLFE refers to a similar ellipsis in *King John*, V, ii, 130: 'and reason too he should.'

455. **my graue Sir**] We have here the reflex of the father's earnest tones.—ED.

456. **not acquaint**] See line 211, above; 'He not dreames of.'

465. **Contract**] For a list of words wherein the accent is nearer the end than with us, see ABBOTT, § 490. Thus 'oppòrtune' line 560, below.

468. **acknowledge**] This is one of the very many examples collected by WALKER (*Crit.* ii, 61) of the confusion of final *d* and final *e*. It was due to the frequency of this confusion that Walker accepted as the true reading 'What lady *should* her lord' (instead of 'What lady *she* her lord,' I, ii, 54). If, in the MS from which the Folio was printed, *should* were written, as Collier suggests, in a contracted form: *sh^d*, then, Walker asserts, the error will come under the present head, of the confusion of final *d* and final *e*, and we have *sh^d* printed *she*.

469. **affects**] WALKER (*Crit.* ii, 128): *Quære*, in cases where *st* would produce extreme harshness, and where at the same time the old copies have *s*, whether we ought not to write the latter? [I think we ought by all means to retain the less harsh sound, and read, *e. g.* 'That thou . . . Revisits thus the glimpses of the moon,' *Ham.* I,

I am ſorry, that by hanging thee, I can
but ſhorten thy life one weeke. And thou, freſh peece
Of excellent Witchcraft, whom of force muſt know
The royall Foole thou coap'ſt with.
*Shep.* Oh my heart.

470. *I am*] *I'm* Pope+, Dyce ii, iii.
470, 471. *I am...but*] One line, Theob. Warb. Johns. Cap. Var. Rann, Mal. Steev. Var. Sing. Dyce ii, iii, Huds.
472. *whom*] *who* Ff.
473. *Foole*] *food* Knt i, ii, iii.
*coap'ſt with.*] Ff, Rowe. *cop'dſt with;* Cap. *coap'ſt with*— Pope et cet. (subs.).

iv, 53; 'Thou hotly lusts,' etc., *Lear*, IV, vi, 160; 'Honest Iago, that lookes dead with grieving,' *Oth.* II, ii, 201; Every day thou dafts me,' etc.—*Id.* IV, ii, 206.—ED.]

470, 471. **I can but**] WALKER (*Crit.* iii, 109) apparently overlooked the division of this line in the Folio, and accepting, with many of the modern editors, Theobald's division (see Text. Notes), remarked, '"Can but" at the end of a line is, I think, more in the manner of Lord Byron's *Cain* than of a play of Shakespeare's. It is a different case from that of *and*, *shall*, *with*, and other words, with which he frequently closes a line; although even these seem so inconsistent with Shakespeare's usual felicity of rhythm, that I am led to suspect some difference of accentuation between old and modern English, by which this apparent blemish would be removed.'

471. **one weeke**] HUNTER (i, 424): There are occasional out-breakings like this in Shakespeare for which we know not how to account. Thus Hamlet's reason for his not executing his purpose on the king when the king is at prayer, because by taking him off at such a moment his soul would go to heaven, is of the same nature. It would have suited the circumstances of the case dramatically had Polixenes stopped with dooming the Shepherd to death, and have had more moral propriety. But, in fact, the whole speech of the king grates so harshly on the ear that it is evident it ought not to have been introduced at all in a scene to which it is so exquisitely incongruous. That Polixenes should be sorry, displeased, on account of his son's choice is natural, but the steps which he meant to take in consequence should have been discovered in some other scene, and not have so broken in upon and disturbed the beautiful harmony of the present.

471. **shorten**] I think we should here read *short* for the sake of rhythm. WALKER (*Crit.* iii, 113) says that the 'longer and shorter forms of these verbs [such as *To black*, *like*, *weak*, *ope*, *dead*, etc.] were used in a great measure indiscriminately, so that they might easily supplant one another in printing.' It is strange that he overlooked the present instance,—so strange, indeed, that I think that I, in turn, must have overlooked his emendation, especially as he gives many instances of the verb *to short*.—ED.

473. **Foole**] See Text. Notes for a remarkable misprint, uncorrected in Knight's three editions.

474. THEOBALD (*Nichols*, ii, 364): As the king is, both in the preceding and subsequent speeches, rating Perdita, I think verily this little distressful exclamation ought to be placed to her. Besides, from what follows, it should seem that the old Shepherd was perfectly thunderstruck, or struck all of a heap, as the vulgar say, which Camillo perceiving, says to him: 'how now, father? *speake* ere thou dyest.'

*Pol.* Ile haue thy beauty ſcratcht with briers & made
More homely then thy ſtate. For thee (fond boy)
If I may euer know thou doſt but ſigh,
That thou no more ſhalt neuer ſee this knacke (as neuer
I meane thou ſhalt) wee'l barre thee from ſucceſſion,
Not hold thee of our blood, no not our Kin,
Farre then *Deucalion* off: (marke thou my words)
Follow vs to the Court. Thou Churle, for this time
(Though full of our diſpleaſure) yet we free thee
From the dead blow of it. And you Enchantment,
Worthy enough a Heardſman: yea him too,
That makes himſelfe (but for our Honor therein)
Vnworthy thee. If euer henceforth, thou

476. *fond*'] *found* $F_4$.
478. *ſhalt neuer*] *shalt* Rowe+, Cap. Steev. Var. '03, '13, Dyce ii, iii, Cam. Wh. ii.
481. *Farre then*] *Farre than* $F_2F_3$, Rann. *Less than* Han. *Far' than* Warb. Dyce ii, iii, Huds. *Far as* Johns. conj., Cap. *Far'r than* Wh. *Farther than* Heath. *Far than* $F_4$, Rowe et cet.
484. *you*] *your* $F_3F_4$. *thou* Anon. ap. Cam.
487. *thee. If*] *thee; if* Rowe+. *thee,—if* Cap. et seq.

478. **ſhalt neuer**] STAUNTON: This 'never' appears to have crept in by the inadvertence of the compositor, whose eye caught it from the end of the line.—CAMBRIDGE EDITORS: We have followed Rowe in ejecting the first 'never' from the line, for these reasons: 1. The misprint is of a very common sort. The printer's eye caught the word at the end of the line. 2. The metre is improved by the change. The line was made doubly inharmonious by the repetition of 'never.' 3. The sense is improved. Polixenes would rather make light of his son's sighs than dwell so emphatically upon their cause. [Unquestionably.—ED.]

481. **Farre then**] JOHNSON: I think we should read *far as*. We will not hold thee of our kin even so far off as Deucalion, the common ancestor of all.—TYRWHITT: The old reading 'farre,' *i. e. further*, is the true one. The Mid. Eng. comparative of *fer* was *ferrer*. This in the time of Chaucer was softened into *ferre*.—WALKER (*Crit.* i, 189, Art. xxx.—*Far* and *near* used as comparatives): Quasi *farrer, furrer?* In Chaucer we have *ferre*, further: *House of Fame*, Bk ii, line 92, 'But er I bere the much ferre, I wol the tel what I am.' [See *As You Like It*, I, iii, 115, of this ed.]

484. **dead**] The Cambridge Editors record the excellent emendation *dread* by an Anonymous critic.

485–487. **yea him . . . thee**] DEIGHTON: Yea, worthy too of him who (if the honour of my family were not concerned) shows himself unworthy of you. [In *N. & Qu.* (VIII, iv, 443) C. B. MOUNT asks 'in what possible sense was Florizel making himself unworthy of Perdita? He meant no ill; in fact, his purpose of marriage was the very thing that drove his father furious, and if he had made himself unworthy, how could "our honour" therein diminish or affect the unworthiness.' The answer was given, fitly, I think, in the main, by H. C. HART (*N. & Qu.* VIII, v, 64), who says that Florizel's 'present course of unfilial conduct shows him to be unworthy of Per-

Theſe rurall Latches, to his entrance open,
Or hope his body more, with thy embraces,
I will deuiſe a death, as cruell for thee
As thou art tender to't. *Exit.*

*Perd.* Euen heere vndone:
I was not much a-fear'd: for once, or twice
I was about to ſpeake, and tell him plainely,
The ſelfe-ſame Sun, that ſhines vpon his Court,
Hides not his viſage from our Cottage, but
Looks on alike. Wilt pleaſe you (Sir) be gone?

489. *hope*] *hoope* Pope. *hoop* Johns. et seq.
491. *to't*] *to it* Rowe+, Var. Mal. Scene viii. Pope+.
492. *heere vndone:*] *here, undone,* Johns. *here undone!* Cap. et seq.
493–497; 499–501; 506–510. As mnemonic lines, Warb.
493. *a-fear'd*] *afraid* Rowe+. *afeard* Cap. et seq.
495. *his Court*] *this court* Theob. ii.
497. *on*] *on all* Mal. conj., Hunter, Sing. *on it* Ktly. *on's* Anon. ap. Cam. Huds.
*Wilt*] *Will't* Han. Cap. (Errata), Var. '03 et seq.
*gone?*] *gone?* [To Flo.] Rowe.

dita—except for our honour centred on him.' It was this deceit, practised on a father, which rankled in the breast of Polixenes, and which makes Florizel (worthy of Perdita as he is in all other respects 'but for our Honor therein,' *i. e.* but for his royal blood) unworthy of her. Is there not here an echo of Brabantio's parting words to Othello?—'Look to her, Moor, have a quick eye to see; She has deceived her father, and may thee.' This is the interpretation of the text as we have it here in the Folio; but Capell and all subsequent editors, by substituting for the period after 'thee,' in line 487, a comma and a dash, remove 'him' in line 485 from the same construction with 'Herdsman,' and make it an accusative of specification. Much can be urged in favour of this punctuation; it removes the awkwardness of making Polixenes say in one breath that Florizel was worthy and unworthy of Perdita.—ED.]

492. **vndone:**] STAUNTON: The accepted punctuation [Capell's] ought not to be lightly tampered with; yet some readers may possibly think with us that the passage would be more in harmony with the high-born spirit by which Perdita is unconsciously sustained in this terrible moment, if it were read: 'Even here undone, I was not much afear'd,' etc. [Staunton, of course, did not know that he had been anticipated by Johnson (see Text. Notes), whose good reading has not, I think, been anywhere noticed or recorded.—ED.]

493. **a-fear'd**] WARBURTON: The character is here finely sustained. To have made her quite astonished at the king's discovery of himself had not become her birth; and to have given her presence of mind to have made the reply to the king, had not become her education.

496. **Hides not,** etc.] MALONE refers to two parallel passages in Elizabethan literature, which shows, it is to be feared, that he was better acquainted with that literature than with his New Testament. DOUCE refers to Matthew, v, 45.

497. **Lookes on alike**] MALONE (1790): I suspect that a word was omitted at the press, and that the poet wrote, either—'Looks on *both* alike,' or 'Looks on *all*

I told you what would come of this : Beſeech you
Of your owne ſtate take care : This dreame of mine
Being now awake, Ile Queene it no inch farther,
But milke my Ewes, and weepe.
*Cam.* Why how now Father,
Speake ere thou dyeſt.
*Shep.* I cannot ſpeake, nor thinke,
Nor dare to know, that which I know : O Sir,
You haue vndone a man of foureſcore three,
That thought to fill his graue in quiet : yea,
To dye vpon the bed my father dy'de,
To lye cloſe by his honeſt bones ; but now
Some Hangman muſt put on my ſhrowd, and lay me

498. *of this*] *o'this* Wh. i.
499. *This...mine*] *from this my dream* Han. *as for this dream of mine,*— Cap. conj. *this dream of mine*— Johns. et seq. (subs.).
500. *farther*] *further* Steev. Var. Dyce, Huds.
505. *Sir,*] *Sir,* [To Flo.] Rowe.
508. *dy'de*] *died on* Ktly.

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alike.' MALONE (1821): To *look upon* without any substantive annexed, though now unusual, appears to have been legitimate in Shakespeare's time. So, in *Tro. & Cres.* 'He is my prize; I will not *look upon*' [V, vi, 10]; again, in *3 Henry VI:* 'Why stand we . . . here . . . And *look upon*, as if the tragedy were play'd in jest,' etc. [II, iii, 25].—STEEVENS: To 'look *upon*,' in more modern phrase, is to look *on*, *i. e.* be a mere idle spectator. In this sense it is employed in the two preceding instances. —DYCE (ed. iii): Qy. 'Looks *on's* alike? . . . Here Mr Lettsom (who proposes a very bold alteration) observes: 'Malone's note on this passage is nothing to the purpose. . . . Steevens's note is, in fact, a quiet correction of Malone's.' It seems, indeed, plain enough that the present passage is not akin to the two passages cited above by Malone, nor to the passage, V, iii, 126 of this play: 'Strike all that look *upon* with marvel.' [It is not to be supposed that Dyce was aware that in his conjecture of *on's* he was anticipated by ANON. in the Cam. Ed.; any more than it is to be supposed that HUNTER (i, 425) was aware that he had been anticipated by Malone in his obvious emendation of 'on *all* alike,' which Singer adopted, without acknowledgement, *more suo*. I cannot find that Lettsom's 'very bold alteration' is anywhere recorded.—ED.]

497. **Wilt please you**, etc.] COLERIDGE (p. 256): O how more than exquisite is this whole speech! And that profound nature of noble pride and grief venting themselves in a momentary peevishness of resentment toward Florizel. [Temerarious as it is to criticise one word of Coleridge, I must nevertheless confess that I can see no trace of *peevishness* here. Perdita was heart-broken; she knew that Florizel must go, and the sooner the parting was over the better.—ED.]

508. **vpon the bed my father dy'de,**] For the omission of the preposition, see ABBOTT, § 394, and Shakespeare *passim*.

Where no Prieſt ſhouels-in duſt. Oh curſed wretch,
That knew'ſt this was the Prince, and wouldſt aduenture
To mingle faith with him. Vndone, vndone :
If I might dye within this houre, I haue liu'd
To die when I deſire. *Exit.*

*Flo.* Why looke you ſo vpon me ?
I am but ſorry, not affear'd : delaid,
But nothing altred : What I was, I am :
More ſtraining on, for plucking backe ; not following
My leaſh vnwillingly.

*Cam.* Gracious my Lord,
You know my Fathers temper : at this time
He will allow no ſpeech : (which I do gheſſe

511. *ſhouels-in*] Ff, Cap. Mal. Steev. Knt, Dyce. *shovels in* Rowe et cet.
*duſt.*] *dust.* [To Perd.] Rowe.
513. *him.*] *him!* Dyce.
515. Scene ix. Pope+.
516. *vpon me*] Om. Steev. conj.
517. *affear'd*] *afraid* Rowe+. *affeard* or *afeard* Cap. et seq.
522. *my*] *your* Ff, Rowe et seq.

511. **Where no Priest**, etc.] GREY (i, 268): Meaning that he should be buried under the gallows, without the burial service. In the Greek Church the putting earth upon the body was thought absolutely necessary, and the priest enjoyned to do it in the form of a cross; and in the *Popish office*, before the *Reformation*, the priest, or person officiating, was ordered to put earth upon the body of the deceased in the form of a cross, with other ceremonies. And by the Rubric in the first Liturgy of Edward the Sixth, 1549 (to which Shakespeare probably alludes), there was the following direction: 'And then the priest casting earth upon the *corps*, shall say: "I commend thy soul," etc. In the *Review* of the Liturgy in 1552, it was altered, and ordered by the Rubric: 'That the earth should be cast upon the body by some standing by,' etc., and has so continued in all our Common Prayer Books to this day.

511. **shouels-in**] WALKER (*Crit.* iii, 114): Pronounce *shools-in*. *Shool*, if I mistake not, is still the pronunciation in Scotland and in the North of England. [Jamieson (*Scottish Dict. Suppl.*) gives: '*Shool*, A shovel' and '*To shool on*, metaph. to cover, as in a grave.' As an example of *To shool out*, to throw out with violence,' he quotes from Sir Walter, *The Antiquary*, ii, 259: 'Look you, you base old person, if you do put another jest upon me, I will cleave your skull-piece with this shovels.' —'Hout, tout, Maister Dusterdivel, I hae nae lived sae lang in the warld neither to be *shoold out* o't that gate.'—ED.]

514. **If I might dye**, etc.] STEEVENS: So in *Mach.* II, iii, 96: 'Had I but died an hour before this chance, I had lived a blessed time.'

519. **not following**, etc.] That is, not following the leash at all, not even unwillingly.

522. **my**] This is one of a large number of examples given by WALKER (*Crit.* i, 276–334) of the 'substitution of words.' Another example occurs in line 560, below: 'her neede' for '*our* neede.'

You do not purpoſe to him:) and as hardly
Will he endure your ſight, as yet I feare ;
Then till the fury of his Highneſſe ſettle
Come not before him.
*Flo.* I not purpoſe it :
I thinke *Camillo.*
*Cam.* Euen he, my Lord.
*Per.* How often haue I told you 'twould be thus?
How often ſaid my dignity would laſt
But till 'twer knowne?
*Flo.* It cannot faile, but by
The violation of my faith, and then
Let Nature cruſh the ſides o'th earth together,
And marre the ſeeds within. Lift vp thy lookes:
From my ſucceſſion wipe me (Father) I
Am heyre to my affection.
*Cam.* Be aduis'd.
*Flo.* I am : and by my fancie, if my Reaſon
Will thereto be obedient : I haue reaſon :

525. *ſight, as yet*] *sight as yet,* Han. Johns. et seq.
529. *thinke* Camillo.] *think, Camillo* Rowe. *think, Camillo*— Theob. *think, Camillo?* Johns.
534. *faile*] *fall* Anon. ap. Cam.
538. *From my*] *From thy* Cap. Rann.

526. **his Highnesse**] DELIUS: It is not merely the royal title, but the majesty of Polixenes which has received offence by the love-making of Florizel. [As DEIGHTON says, 'it is his highness *not* His Highness.' Capell was the earliest to show an appreciation of this meaning by discarding the capital H of the Folio and of all the editors preceding him; since his edition, Keightley's is the only one which returns to the old spelling: 'his Highness.'—ED.]

528. **not purpose**] See line 211, above.

531, 532. **How often**] The COWDEN-CLARKES: The repetition of this earnest reminder to the prince of her having always striven to show him how unlikely it was that his purpose should prosper, marks the noble indignation of Perdita at the king's charge that she has sought to win Florizel, and is in strict harmony with her royal nature. It is from this imputation that she is most solicitous to free herself; it is this which most keenly wounds her; and she remains quietly downcast, with a majesty of silent reserve worthy of Hermione's daughter.

537. **marre the seeds**] Cf. *Macb.* IV, i, 59: 'though the treasure Of nature's germens tumble all together'; and *Lear,* III, ii, 8: 'Crack nature's moulds, all germens spill at once.'

541. **fancie**] That is, *love.* See four stages suggested by Arber, of the use of this word, from the Elizabethan *love* to the present *like,* in *As You Like It,* II, iv, 32, of this edition.

If not, my ſences better pleas'd with madneſſe,
Do bid it welcome.
*Cam.* This is deſperate (ſir.)
*Flo.* So call it: but it do's fulfill my vow:
I needs muſt thinke it honeſty. *Camillo,*
Not for *Bohemia,* nor the pompe that may
Be thereat gleaned: for all the Sun ſees, or
The cloſe earth wombes, or the profound ſeas, hides
In vnknowne fadomes, will I breake my oath
To this my faire belou'd: Therefore, I pray you,
As you haue euer bin my Fathers honour'd friend,
When he ſhall miſſe me, as (in faith I meane not
To ſee him any more) caſt your good counſailes
Vpon his paſsion: Let my ſelfe, and Fortune
Tug for the time to come. This you may know,
And ſo deliuer, I am put to Sea
With her, who heere I cannot hold on ſhore:
And moſt opportune to her neede, I haue

543. *pleas'd with madneſſe*] (*pleas'd with madneſſe*) Ff.
549. *thereat*] *thereout* Han.
*gleaned*] *glean'd* Pope.
*all the*] *all that the* Ff, Rowe.
550. *ſeas, hides*] *seas hide* Ff, Rowe+, Mal. Steev. Var. Knt, Wh. i, Dyce i, Cam. ii. *sea hides* Cap. et cet.
551. *fadomes*] *fathoms* Johns.
553. *As...euer*] *As...e'er* Mal. Steev. Var. '73, '78. *As you've e'er* Dyce ii, iii.
553. *bin*] *been* $F_3F_4$.
*honour'd*] Om. Ff, Rowe+, Cap. Var. Rann.
554. *as* (*in*] (*as in* Rowe et seq. (subs.).
559. *who*] Dyce. *whom* Ff et cet.
560. *her neede*] Ff, Rowe, Pope, Knt, Coll. i. *the need* Cap. *our need* Theob. et cet.

544. **bid it**] That is, *madness, unreason.*

546. **but it do's**] STAUNTON: *As* is understood: 'but *as* it does fulfil my vow I must,' etc. [I prefer the tone of calm assurance, free from any limitation.—ED.]

550. **wombes**] For a list of verbs formed from nouns, see ABBOTT, § 290. We have 'climate' as a verb in V, i, 208.

550. **hides**] See ABBOTT (§ 333) also for examples of the third person plural in *s.*

553. **As you haue euer bin**] WALKER (*Crit.* i, 81): Write, 'As *y'have e'er* been. [Malone in 1790 printed *e'er,* which was continued in every subsequent edition down to and including the Var. of 1813. Walker may tell us to *write* 'y'have,' but he could have hardly expected us so to pronounce it.—ED.]

560. **opportune**] See 'contract' line 465, above.

560. **her**] See 'my,' line 522, above. BOSWELL would fain have it that '"*her* need" is the need we have of her, i. e. the vessel;' herein KNIGHT is his solitary adherent.

A Veſſell rides faſt by, but not prepar'd
For this deſigne. What courſe I meane to hold
Shall nothing benefit your knowledge, nor
Concerne me the reporting.
*Cam.* O my Lord,
I would your ſpirit were eaſier for aduice,
Or ſtronger for your neede.
*Flo.* Hearke *Perdita*,
Ile heare you by and by.
*Cam.* Hee's irremoueable,
Reſolu'd for flight: Now were I happy if
His going, I could frame to ſerue my turne,
Saue him from danger, do him loue and honor,
Purchaſe the ſight againe of deere Sicillia,
And that vnhappy King, my Maſter, whom
I ſo much thirſt to ſee.
*Flo.* Now good *Camillo*,
I am ſo fraught with curious buſineſſe, that
I leaue out ceremony.

568. [drawing her aside. Cap. et seq. (subs.).
569. [To Cam. Theob.
570. *irremoueable*] *immoveable* Anon. ap. Cam.
571. *Reſolu'd*] *Reſolv'd* $F_3$.
576. [Aside. Rowe+.
578. *curious*] *serious* Coll. iii (MS), Huds. *anxious* Gould.
579. [Going. Mal. et seq. (except Dyce ii, iii, Cam. Wh. ii).

561. **Veſſell rides**] See 'was faire,' line 397, above.

568, 569. **Hearke Perdita**, etc.] The Text. Notes show the interpretation which modern editors, following Capell and Theobald, have put on these lines. The COWDEN-CLARKES: By Florizel's taking Perdita aside, we are made to perceive how he sees that she stands silently,—as it were irresponsively and unassentingly by,—while he speaks to Camillo; and how he hastens to confer with her, and convince her of his unswerved faith, and persuade her to his views; moreover, it affords opportunity for Camillo's soliloquy, which tells the audience his plan.

570. **irremoueable**] STAUNTON: 'Irremoveable' is here employed adverbially: 'He's irremoveably resolved,' etc. So in III, ii, 202: 'And damnable ungrateful.' [Consequently, Staunton puts no comma after 'irremoveable.']

578. **curious**] COLLIER (ed. ii): The MS substitutes *serious* for 'curious,' and although we apprehend that the former is the true and more applicable word, we are hardly so confident of it as to warrant the insertion of *serious* in our text.—R. G. WHITE (ed. i): *Serious* is a very plausible suggestion; but 'curious' was used in Shakespeare's day with great latitude of meaning, and sometimes in the sense of requiring of or taking care, solicitous; and therefore it is not safe to make any change in the text.

*Cam.* Sir, I thinke
You haue heard of my poore ſeruices, i'th loue
That I haue borne your Father?
*Flo.* Very nobly
Haue you deſeru'd: It is my Fathers Muſicke
To ſpeake your deeds: not little of his care
To haue them recompenc'd, as thought on.
*Cam.* Well (my Lord)
If you may pleaſe to thinke I loue the King,
And through him, what's neereſt to him, which is
Your gracious ſelfe; embrace but my direction,
If your more ponderous and ſetled proiect
May ſuffer alteration. On mine honor,
Ile point you where you ſhall haue ſuch receiuing
As ſhall become your Highneſſe, where you may
Enioy your Miſtris; from the whom, I ſee
There's no diſiunction to be made, but by

581. *You haue*] *You've* Dyce ii, iii, Huds.
589. *through him, what's*] Ff, Rowe+, Cap. Var. Rann, Coll. Sing. Wh. i, Sta. *thorough him, what's* Theob. i. *through him, what is* Han. et cet.
589. *neereſt*] *near'st* Walker, Dyce ii, iii, Huds.
590. *ſelfe;*] *self,* Rowe.
592. *alteration. On*] *alteration: On* Ff, Rowe. *alteration, on* Pope et seq. (subs.).

579. **ceremony**] CAMBRIDGE EDITORS: We think Malone's stage-direction 'going' [see Text. Notes] was inserted under a mistaken view of Florizel's meaning. He apologises to Camillo for talking apart with Perdita in his presence. At the commencement of this whispered conversation he said to Camillo, 'I'll hear you by and by,' and at the close of it he turns again to him with 'Now, good Camillo,' etc.

581. **seruices**] From what Camillo foretells about the reception of Florizel by Leontes, it is evident that Florizel knew of the special service which Camillo had rendered in aiding the escape of Leontes from Sicily.

588. **If you may please**] WALKER (*Crit.* i, 206): Here *si tibi placeat* is the more suitable meaning.—ABBOTT (§ 309): 'May' is here used as a modest way of stating what ought to be well known.—DEIGHTON: Here 'may' is extremely deferential.

589. **neerest**] This is one of the superlatives, which WALKER cites (*Vers.* 169, and see I, ii, 109), wherein the *e* is suppressed, *neer'st*. But Walker's text was, I am sure, the Var. of 1821, wherein 'what's' of the Folio is printed *what is*. Hence, a contraction which would render the Var. text rhythmical would render the Folio text unrhythmical.

595. **from the whom**] See 'the which,' II, i, 154, or see ABBOTT, § 270, where other examples are given.

(As heauens forefend) your ruine : Marry her,
And with my beſt endeuours, in your abſence,
Your diſcontenting Father, ſtriue to qualifie
And bring him vp to liking.
*Flo.* How *Camillo*
May this (almoſt a miracle) be done?
That I may call thee ſomething more then man,
And after that truſt to thee.
*Cam.* Haue you thought on
A place whereto you'l go?
*Flo.* Not any yet :
But as th'vnthought-on accident is guiltie
To what we wildely do, ſo we profeſſe

598. *your*] *youe* $F_2$.
*abſence*] *absence, I'll* Daniel ap. Cam.
599. *diſcontenting*] *discontented* Rowe+.
*ſtriue*] *I'll strive* Rowe ii+, Cap. Var. '78, '85, Rann. *I will strive* Han. Var. '73.
599, 600. *to qualifie...liking*] One line, Han. Var. '73.
600. *him vp*] Om. Rowe.
604. *thee.*] *thee?* $F_2$, Rowe+.
609. *To*] *Of* Rowe+. *Towards* Han.

598. **with my beſt endeuours**, etc.] Down to 1790 all editors followed Rowe's Second Ed. and completed, as they thought, the meaning of the Folio, by reading '*I'll* strive' in the next line. In that year MALONE restored the text of the Folio, and revealed its meaning by enclosing in a parenthesis the words: '(with my best endeavours in your absence)'; he has been followed therein substantially by every subsequent editor. His note is as follows: 'And where you may, by letters, entreaties, etc. endeavour to soften your incensed father, and reconcile him to the match; to effect which, my best services shall not be wanting during your absence. "Discontenting" is in our author's language the same as *discontented*.'—HALLIWELL quotes from *The Play of Stuckley*, 1605 [line 2050, ed. Simpson]: 'Friend Vernon, leave such discontenting speech; Your melancholy overflows your spleen,' etc.—ABBOTT (§ 372) says that 'discontenting' may perhaps be explained by the use of the verb 'content you'; 'I discontent (me)' meaning 'I am discontented.' [We have 'losing' for 'being lost' in V, ii, 79.—ED.]

608. **vnthought-on accident**] M. MASON (p. 137): That is, the unsuspected discovery made by Polixenes. [This may be so, but the whole phrase is none the less a general truth.—ED.]

608, 609. **guiltie To**] MALONE: Cf. *Com. of Err.* III, ii, 168: 'But, lest myself be *guilty to* self-wrong,' etc.—ABBOTT (§ 188): In this difficult passage 'guilty' seems used for *responsible*, and chance is said to be 'responsible *to*' rashness (personified). (Or is 'to' *as to, i. e.* as regards?) [The passage from the *Com. of Err.* is not precisely parallel; it means: 'lest I be guilty *to the extent* of wronging myself, I'll stop my ears,' etc. I prefer the solution involved in Abbott's query, and to take 'to' as equivalent to *as to*.—ED.]

Our ſelues to be the ſlaues of chance, and flyes
Of euery winde that blowes.
*Cam.* Then liſt to me :
This followes, if you will not change your purpoſe
But vndergo this flight; make for Sicillia,
And there preſent your ſelfe, and your fayre Princeſſe,
(For ſo I ſee ſhe muſt be) 'fore *Leontes*;
She ſhall be habited, as it becomes
The partner of your Bed. Me thinkes I ſee
*Leontes* opening his free Armes, and weeping
His Welcomes forth:asks thee there Sonne forgiueneſſe,
As 'twere i'th'Fathers perſon: kiſſes the hands
Of your freſh Princeſſe; ore and ore diuides him,
'Twixt his vnkindneſſe, and his Kindneſſe : th'one
He chides to Hell, and bids the other grow
Faſter then Thought, or Time.
*Flo.* Worthy *Camillo*,
What colour for my Viſitation, ſhall I
Hold vp before him ?

610. *chance*] *chances* Rowe i.
620. *asks*] *ask* Long MS ap. Cam.
*thee there*] *thee the* $F_3F_4$. *there the* Ritson. *thee, the* Rowe et seq. (subs.).
621. *kiſſes*] *kiss* Long MS ap. Cam.
622. *diuides*] *divide* Long MS ap. Cam.
623. *vnkindneſſe*] *unkindenſs* $F_4$.
623. *th'one*] Ff, Rowe+, Coll. Dyce, Wh. *the one* Cap. et cet.

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610. **chance**] JOHNSON: As *chance* has driven me to these extremities, so I commit myself to *chance*, to be conducted through them.

616. **must be) 'fore Leontes**] Another instance of careful printing. The apostrophe marks, as it should and does mark in modern editions, the omission, it cannot be called the absorption of *be-*; which is not here the ordinary omission authorised by poetic license, but is due to the 'be' immediately preceding it. See II, i, 18.—ED.

620. **thee there Sonne**] See Text. Notes for the correction of this error.

623. **th'one**] WALKER (*Crit.* ii, 91) observes that 'euphony or correct pronunciation here requires the pronunciation *un*.' [The pronunciation *own* is, I think, to be preferred; that is, as it is preserved in *alone* and *atone*.—ED.]

625. **Faster**] SCHMIDT (*Trans.* p. 284): According to an illogical conception, which is not infrequent in Shakespeare, 'faster' is to be here taken first in the sense of *firmer*, and then in the sense of *quicker*. [This assertion is virtually repeated by Dr Schmidt in his *Lexicon*, where he gives 'faster' in this passage as an instance of a word used in different significations. Comment is needless. Of all elements utterly lacking stability, 'thought' and 'time' are almost the archtypes.—ED.]

627. **What colour, etc.**] DEIGHTON: There may be an idea of a ship hoisting its colours as a signal.

*Cam.* Sent by the King your Father
To greet him, and to giue him comforts. Sir,
The manner of your bearing towards him, with
What you (as from your Father) ſhall deliuer,
Things knowne betwixt vs three, Ile write you downe,
The which ſhall point you forth at euery ſitting
What you muſt ſay: that he ſhall not perceiue,
But that you haue your Fathers Boſome there,
And ſpeake his very Heart.
*Flo.* I am bound to you:
There is ſome ſappe in this.
*Cam.* A Courſe more promiſing,
Then a wild dedication of your ſelues
To vnpath'd Waters, vndream'd Shores; moſt certaine,
To Miſeries enough: no hope to helpe you,
But as you ſhake off one, to take another:
Nothing ſo certaine, as your Anchors, who
Doe their beſt office, if they can but ſtay you,
Where you'le be loth to be: beſides you know,
Proſperitie's the very bond of Loue,
Whoſe freſh complexion, and whoſe heart together
Affliction alters.

630. *comforts*] *comfort* Anon. ap. Cam. Huds.

634. *ſitting*] *fitting* Theob. Cap. *ſifting* Thirlby.

644. *another:*] *another* Han.

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633. **betwixt**] MURRAY (*N. E. D.*) gives examples which show that 'betwixt' was used in reference to more than two, and that in early use it was equivalent to *among*.

634. **The which**] See 'the which,' II, i, 154.

634. **sitting**] THEOBALD: 'Every sitting' methinks gives a very poor idea. Every *fitting*, as I have ventured to correct the text, means, every convenient opportunity; every juncture, when it is *fit* to speak of such or such a point.—WARBURTON: 'Sitting' is very expressive and means, at every audience you shall have of the king and council. The council-days being, in our author's time, called in common speech *the sittings*.

642. **vndream'd**] WARBURTON (*N. & Qu.* VIII, iii, 203) in a MS marginal note conjectures '*undeem'd*, i. e. untried.'

644. **take another**] STEEVENS: So, in *Cym.* I, v, 54: 'to shift his being Is to exchange one misery for another.'

645. **who**] For other examples of reference by 'who' to irrational antecedents, see ABBOTT, § 264, and Shakespeare *passim*.

*Perd.* One of theſe is true :
I thinke Affliction may ſubdue the Cheeke,
But not take-in the Mind.
*Cam.* Yea ? ſay you ſo ?
There ſhall not, at your Fathers Houſe, theſe ſeuen yeeres
Be borne another ſuch.
*Flo.* My good *Camillo*,
She's as forward, of her Breeding, as
She is i'th' reare ' our Birth.

653. *take-in*] $F_2F_3$, Cap. Var. '73. *take in* $F_4$ et cet.
654. *Yea ?*] *Yea*, Rowe.
655. *who*] *which* Han.
658. *She's*] Ff, Rowe, Sing. Wh. i. *She is* Pope et cet.
658, 659. *She's...She is*] One line, Spence (N. & Qu. VII, ix, 24).
659. *She is i'th' reare ' our Birth*] Ff (*rear* $F_4$), Dyce. *She is i'th' rear o' her birth* Rowe i, Cam. ii. *She is i' th' rear o' our birth* Rowe ii, Pope, Theob. Warb. Coll. ii, Cam. i, Rlfe. *I' th' rear of birth* Han. Cap. Rann, Steev. Var. '03, '13, Coll. (MS). *She is i' th' rear of birth* Johns. Var. '73, '78, '85, Mal. *She is i' the rear our birth* Var. '21, Coll. i, iii, Hal. Del. Dtn. *She is i' the rear of our birth* Knt, Sing. Sta. Ktly, Hunter. *She i' th' rear 'f our birth* Wh. *I' the rear our birth* Huds. *She is, I fear, of our birth* Bulloch.

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651–653. **One of these . . . Mind**] MRS JAMESON (i, 236) : Perdita has another characteristic, which lends to the poetical delicacy of the delineation a certain strength and moral elevation, which is peculiarly striking. It is that sense of truth and rectitude, that upright simplicity of mind, which disdains all crooked and indirect means, which would not stoop for an instant to dissemblance, and is mingled with a noble confidence in her love and in her lover. In this spirit is her answer to Camillo.

655, 656. **There . . . such**] SCHMIDT (in the Notes to his Translation) ridicules Tieck's translation of these lines : 'Es wird wol deines Vaters Haus nicht wieder in sieben Jahren solch ein Kind gebären.' 'As if,' says Schmidt, 'at the end of seven years the likelihood would be greater ! '*Seven years*,' he goes on to say, 'in Shakespeare, means an indefinite, considerable time [which is just.—ED.], of which fact, forsooth, our interpreters and glossarists know nothing,' [which is doubtful. Thereupon Dr Schmidt thus translates : 'Viel Wasser fliesst vom Berg, eh' Eurem Hause Ein zweites Kind,' etc.]

659. **i'th'reare ' our Birth**] Note the careful apostrophe before ''our,' *i. e.* '*of* our.' See II, i, 18.—LETTSOM (ap. Dyce, ii) : Read 'as I'th' rear *o' her* birth. The second 'She is' is, I think, a mere double of the first, as Hanmer saw, if indeed it is not a correction out of its proper place. The Folio has 'She's' in the line before, and for this probably '*She is*' was intended to be substituted. The preposition 'of' in both these lines means *in respect of*.—ABBOTT (§ 202) inclines to think that here is a case where a prepositional phrase, as *in the rear of*, is condensed into a preposition ; thus : She is *in the rear* our birth.'—DEIGHTON : Even if the preposition 'of' be omitted altogether, the ellipsis, though somewhat harsh, is intelligible : She is as forward in respect to education and manners, as she is backward in respect to birth compared to me. The antithesis between 'birth' and 'breeding,' between 'forward' and

*Cam.* I cannot ſay,'tis pitty
She lacks Inſtructions, for ſhe ſeemes a Miſtreſſe
To moſt that teach.
*Perd.* Your pardon Sir, for this,
Ile bluſh you Thanks.
*Flo.* My prettieſt *Perdita.*
But O, the Thornes we ſtand vpon: (*Camillo*)
Preſeruer of my Father, now of me,
The Medicine of our Houſe : how ſhall we doe *?*
We are not furniſh'd like *Bohemia's* Sonne,
Nor ſhall appeare in *Sicilia.*
*Cam.* My Lord,
Feare none of this : I thinke you know my fortunes
Doe all lye there : it ſhall be ſo my care,
To haue you royally appointed, as if

663, 664. *Sir, for this, Ile*] *Sir, for this. Ile* Ff, Rowe, Pope. *Sir; for this I'll* Han. Rann, Coll. Ktly, Cam. Huds. *Sir, for this: I'll* Theob. et cet. (subs.).
665. Perdita.] *Perdita*— Rowe+.
666. *vpon:*] *upon*, $F_4$. *upon.* Rowe. *upon!* Pope.
668. *Medicine*] *med'cin* Cap. (Errata). *medicin* Var. '78, Rann, Mal. Steev. Var. '03, '13.
670. Sicilia.] Dyce, Wh. Col. ii, iii, Sta. Cam. Huds. Sicily. Ff. *Sicilia*— Var. '21, Knt, Coll. i, Ktly. *Sicily*— Rowe et cet.

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'rear' shows that there cannot be much corruption in the text, though the Globe editors obelize the line.

668. **Medicine**] CAPELL (p. 178): '*Medecin*' in the sense of physician, being unknown to those printers, they have spelt it *medecine*.—THEOBALD (*Nichols*, ii, 365): I read *medecin*, *Fr.* doctor. [The Cam. Ed. gives this emendation to Theobald, who undoubtedly made it earlier than Capell; but Capell's note was the first to be printed; in fact, Theobald himself never printed his conjecture at all.]

670. **Sicilia**] DYCE (*Remarks*, 84): Here all the modern editors (in opposition to the old copies) put a break at the end of the speech, as if it were unfinished. But this sense is complete: 'Nor shall appear [like Bohemia's son] in Sicilia.'—COLLIER (eds. ii and iii, reading *appear't*): That is, 'Nor shall appear "like Bohemia's son" in Sicilia.' In the old copies *'t* dropped out, making the sentence appear as if unfinished. This small addition is from the MS.—LETTSOM (Note, Walker, *Crit.* i, 232): Collier's *appear't* is scarcely English, but it suggested to me what I suspect to be the genuine reading: 'Nor shall appear *so* in Sicilia.' 'My lord' seems to be *extra metrum*. [STAUNTON proposed the same emendation.]

674. **as if**] WALKER (*Crit.* iii, 114): Note the position of 'as if' in the line. Pronounce, I think, *as if*; since *'s if* seems hardly imaginable.—DYCE (ed. ii): Mr Lettsom suspects that here we ought to omit 'if' and to read *play'd*. [HUDSON adopted *play'd*.]

The Scene you play, were mine. For inſtance Sir,
That you may know you ſhall not want: one word.

*Enter Autolicus.*

*Aut.* Ha, ha, what a Foole Honeſtie is? and Truſt (his ſworne brother) a very ſimple Gentleman. I haue ſold all my Tromperie: not a counterfeit Stone, not a Ribbon, Glaſſe, Pomander, Browch, Table-booke, Ballad, Knife, Tape, Gloue, Shooe-tye, Bracelet, Horne-Ring, to keepe

675. *Scene*] *Scæne* $F_2F_3$.
*you*] *yov* $F_2$.
*mine*] *true* Coll. MS.
676. [They talk aside. Rowe.
677. Scene x. Pope+.
677. Autolicus] Autolichus $F_3F_4$. Autolycus, as a Courtier. Kean.
681. *Browch*] Ff, Rowe+. *broch* Cap. *brooch* Var. '73.

681. **Pomander**] GREY (i, 269): A little round ball made of perfumes, and worn in the pocket or about the neck, to prevent infection in times of plague. In a tract, entitled *Certain necessary Directions, as well for the curing of the Plague, as for preventing Infection*, 1636, there are directions for making two sorts of pomanders, one for the rich, and another for the poor. [Hereupon Grey gives the receipt for the rich. STEEVENS quotes another receipt from *Lingua*, IV, iii (p. 419, ed. Hazlitt-Dodsley) which I think is meant to be humourous. DOUCE gives references to other receipts, all different; and HALLIWELL devotes six folio pages to the subject, with illustrations.]—KNIGHT: We have a passage in Cavendish's *Life of Wolsey*, in which the great Cardinal is described coming after mass into his privy chamber, 'holding in his hand a very fair orange, whereof the meat or substance within was taken out, and filled up again with the part of a sponge, wherein was vinegar and other confections against the pestilent airs; the which he most commonly smelt unto, passing among the press, or else when he was pestered with many suitors.' This was a pomander. It appears from a passage in Burgon's *Life of Sir Thomas Gresham* that the supposed orange held in the hand in several ancient portraits was in truth a pomander. [The *Century Dict.*: Corrupted from earlier *pomeambre*, derived from Old French, *pomme d'ambre*, a ball of amber. Cotgrave: *Pomme de senteurs*. A Pomander, or sweet Ball.]

681. **Table-booke**] HALLIWELL: The table, or memorandum-books, used in England in the sixteenth century, were usually imported from Germany. In the *Secretes of Mayster Alexis of Piemount*, 1559, is a receipt 'to make white tables to write in, with the point of a wire, suche as come out of Germanie,' which is as follows: 'Take plaister called Gipsum, cribled and syfted, and stiepe it, and temper it with hartes glue, or other, and geve your parchement leafe one touch with it, and whan it is drie, scrape it that it may be even and bright, and cover it over agayne with the said plaister called Gipsum, and scrape it as before; than take ceruse, wel braied and sifted, and stiepe it with the oile of linseed sodden; annoynt your tables with this mixtion, and let it drie in the shadowe the space of five or six daies. This doone, take a clout or linnen clothe wete in water, wherewith you shall slike and make smoothe the sayde tables, but the clothe muste fyrste be wronge harde, and the water pressed oute, then leave it so the space of xv or xx dayes, until it be thorowe dry, than apply it to your use.' The table-books of the Shakespearian period were occa-

my Pack from faſting : they throng who ſhould buy firſt, 683
as if my Trinkets had beene hallowed, and brought a be-
nediction to the buyer : by which meanes, I ſaw whoſe 685
Purſe was beſt in Picture ; and what I ſaw, to my good
vſe, I remembred. My Clowne (who wants but ſome-
thing to be a reaſonable man) grew ſo in loue with the
Wenches Song, that hee would not ſtirre his Petty-toes,
till he had both Tune and Words, which ſo drew the reſt 690
of the Heard to me, that all their other Sences ſtucke in
Eares : you might haue pinch'd a Placket, it was ſence-
leſſe ; 'twas nothing to gueld a Cod-peece of a Purſe : I
would haue fill'd Keyes of that hung in Chaynes : no 694

683. *faſting*] *faſtning* Ff, Rowe, Pope.
*throng*] *thronged* Coll. ii, iii (MS), Huds.
686. *Picture*] *pasture* Anon. ap. Cam.
687. *remembred.*] *remember* $F_4$.
*My*] *My good* Rowe+.
689. *Wenches*] *Wenches'* Johns.
*Petty-toes*] *Pettytoes* Ff.
692. *Eares*] *their ears* Mason, Rann.
694. *would*] *could* Long MS. ap. Cam.
694. *fill'd Keyes of*] $F_2$. *fil'd Keyes off* $F_3F_4$ (*Keys* $F_4$).

sionally in large oblong quarto, a prepared composition being placed on the parchment or vellum.

683. **throng**] DYCE (ed. iii) : Is this meant for the past tense, or is Collier's MS right in substituting *thronged*?

684. **hallowed**] JOHNSON : This alludes to beads often sold by the Romanists, as made particularly efficacious by the touch of some relic.

686. **best in Picture**] R. G. WHITE (ed. i) : No remark has been made upon this singular phrase, the meaning of which is not very clear. Is 'picture' used in the sense of *seeming*, and with an eye to a pun upon 'pick'? [White has no note on this 'not very clear' phrase, in his Second Edition. It is to be presumed, therefore, that his 'washerwoman' (see p. xii of his *Preface*) had in the mean time 'cleared' it for him, as well as her starch. Having no such help, I must confess that the phrase still remains for me obscure. The Rev. JOHN HUNTER says that 'picture' means the 'stamp of coin.' SCHMIDT (*Lex.*) observes of the phrase that 'Autolycus is playing the amateur,' whatever that may mean. ROLFE defines 'picture' by 'had the best look.' HUDSON remarks that 'in picture' seems to be 'used here as a sort of equivoque; the sense of *in picking* being implied.' Lastly, DEIGHTON explains 'best in picture' by 'best to look at, *i. e.* fullest.' An Anonymous critic is recorded in the Cambridge Edition as having suggested the substitution of *pasture* for 'picture,' which has much to commend it, if the text is to be disturbed at all, which is not to be thought of. From *pasture* to *posture* the transition is not violent, and *posture* may mean not only *appearance*, of which Schmidt gives examples, but it may mean the *position* as one which would be convenient for a cut-purse. But such phrases must be left undisturbed till time reveals them incontestably.—ED.]

693, 694. I would] It is possible that here, as HUDSON says, 'would' is used for *could*. At the same time, the meaning of Autolycus may be: I would have filed them off had I wanted to.—ED.

hearing, no feeling, but my Sirs Song, and admiring the Nothing of it. So that in this time of Lethargie, I pickd and cut moſt of their Feſtiuall Purſes : And had not the old-man come in with a Whoo-bub againſt his Daughter, and the Kings Sonne, and ſcar'd my Chowghes from the Chaffe, I had not left a Purſe aliue in the whole Army.

*Cam.* Nay, but my Letters by this meanes being there So ſoone as you arriue, ſhall cleare that doubt.

*Flo.* And thoſe that you'le procure from King *Leontes*?

*Cam.* Shall ſatisfie your Father.

*Perd.* Happy be you :
All that you ſpeake, ſhewes faire.

*Cam.* Who haue we here ?
Wee'le make an Inſtrument of this : omit
Nothing may giue vs aide.

*Aut.* If they haue ouer-heard me now:why hanging.

*Cam.* How now (good Fellow)
Why ſhak'ſt thou ſo ? Feare not (man)
Here's no harme intended to thee.

*Aut.* I am a poore Fellow, Sir.

696. *Nothing*] *noting* Anon. ap. Cam. Wh. ii.
698. *old-man*] *old man* $F_3F_4$.
*Whoo-bub*] *hubbub* Steev.
699. *Chowghes*] Rowe. *choughs* Pope.
701. [Cam. Flor. and Perd. come forward. Theob.
702, 703. Prose, Pope.
704. Leontes *?*] Ff, Coll. *Leontes*— Rowe et cet.
708. *Who*] *Whom* Coll.
[Seeing Autol. Theob.
711. [Aside. Theob.
712–714. As verse, ending *ſo ?...thee.* Han. Cap. Var. Rann. As prose, Mal. et seq.
713. *Why*] *come, why* Han. *wherefore* Cap.

695. **my Sirs**] A reminiscence of the French, like 'in happy time!'

696. **Nothing**] STAUNTON: It has been suggested that 'nothing' in this place is a misprint for *noting*; but like 'moth' for *mote*, it is only the old mode of spelling that word.

698. **Whoo-bub**] The old spelling of *hubbub*. It occurs in *Two Noble Kinsmen*, II, v; Beau. & Fl. *Women Pleased*, IV, i, p. 60, ed. Dyce, and again in *Monsieur Thomas*, IV, ii, p. 374.

708. **Who**] See V, i, 137: 'Of who.' Also for other examples of 'who' for *whom*, ABBOTT, § 274, and Shakespeare *passim*.

711. **hanging**] RYE (p. 269): John Fit [Fitz] John says, in his *Diamond most Precious*, etc., 1577: 'If you picke or stele above twelve pence, the lawes of this realme is death.'

*Cam.* Why, be ſo ſtill : here's no body will ſteale that from thee : yet for the out-ſide of thy pouertie, we muſt make an exchange; therefore diſ-caſe thee inſtantly (thou muſt thinke there's a neceſſitie in't) and change Garments with this Gentleman : Though the penny-worth (on his ſide) be the worſt, yet hold thee, there's ſome boot.

*Aut.* I am a poore Fellow, Sir : (I know ye well enough.)

*Cam.* Nay prethee diſpatch : the Gentleman is halfe fled already.

*Aut.* Are you in earneſt, Sir? (I ſmell the trick on't.)

*Flo.* Diſpatch, I prethee.

*Aut.* Indeed I haue had Earneſt, but I cannot with conſcience take it.

*Cam.* Vnbuckle, vnbuckle.

716. *Why...ſtill*] Separate line, Han.

716–721. Seven lines, ending *ſtill... yet...muſt ... instantly ... change...worth ...boot.* Cap.

719. *a neceſſitie*] Ff, Rowe, Pope, Han. Theob. i, Cap. Coll. Sing. Dyce, Wh. Ktly, Cam. *necessity* Theob. ii et cet.

720. *with*] *wi'* Cap.

722, 723. (*I...enough*)] Aside, Han.

724, 730. As verse, ending *Gentleman ... Sir? ... prethee ... cannot ... vnbuckle*

(reading *Nay, pr'ythee now dispatch*, and *'S* for *is* in line 724), Cap.

725. *fled*] Ff. *flead* Rowe. *flay'd* Steev.

726. (*I...on't*)] Aside, Han.

*on't*] *of it* Cap. Var. Rann, Mal. Steev. Var. Coll. i, ii.

728, 729. [Aside. Cap.

730. *Vnbuckle*] *Come, unbuckle* Cap. conj.

[Flor. and Autol. exchange garments. Cap. ...Cloaks. Kean.

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718. **dis-case**] That is, *undress*. In *The Temp.* V, i, 97, the word is not as carefully printed with a hyphen, as it is here.

721. **boot**] JOHNSON: That is, something over and above, or, as we now say, something to boot. [After 'hold' Capell inserts a double dagger, which in his edition is equivalent to a stage-direction: *giving something*. Dyce boldly printed: *Giving money*. Is it not a matter of congratulation that we are spared, after 'Why shakest thou so?' in line 713, a stage-direction: *Autolycus trembles.*?]

725. **fled**] R. G. WHITE (ed. i): Possibly we should read 'half *ſhed*,' as we say of horses, birds, and snakes, that they shed their coats, feathers, and skins.

728. **I haue had Earnest**] CAPELL (p. 179): This should relate to some rich thing which he finds about the garments that Florizel reaches to him, which his 'conscience' makes him return; this (whatever it may be) he calls his 'earnest,' playing upon what he had used before in another sense. [This is certainly an ingenious suggestion, but it reveals, it is to be feared, a lack of appreciation of Autolycus's character, in imagining that his conscience would have even remotely prompted the return of a jewel.—ED.]

Fortunate Miſtreſſe (let my prophecie
Come home to ye:) you muſt retire your ſelfe
Into ſome Couert ; take your ſweet-hearts Hat
And pluck it ore your Browes, muffle your face,
Diſ-mantle you, and (as you can) diſliken
The truth of your owne ſeeming, that you may
(For I doe feare eyes ouer) to Ship-boord
Get vndeſcry'd.
*Perd.* I ſee the Play ſo lyes,
That I muſt beare a part.
*Cam.* No remedie :
Haue you done there ?
*Flo.* Should I now meet my Father
He would not call me Sonne.
*Cam.* Nay, you ſhall haue no Hat :
Come Lady, come : Farewell (my friend.)
*Aut.* Adieu, Sir.
*Flo.* O *Perdita :* what haue we twaine forgot?
'Pray you a word.

732. *ye*] *you* Cap. Var. Rann, Mal. Steev. Knt, Coll. Sing. Ktly.
734. *your Browes*] *thy brows* Var. '21.
737. *ouer*] Ff, Sing. Dyce, Wh. Sta. Cam. *ever* Coll. ii, iii (Egerton and Coll. MSS). *over's* Dyce ii, iii. *over us* Huds. *overt* Jervis. *over you* Rowe et cet.
741. *remedie :*] *remedy*— Rowe+.
745, 746. *no...friend.*)] One line, Han. Steev.
745. [giving it to Perd. Cap.
747. [retiring. Cap.
749. [talking with her aside. Cap.

731. **let my prophecie**] DEIGHTON: May the prophecy I have just uttered, viz.: 'fortunate mistress!' prove a true one.

737. **feare eyes ouer**] Without some change, the text is, to me, hopelessly obscure. R. G. WHITE, SINGER, and Rev. J. HUNTER say that 'eyes over' means 'overseeing eyes,' 'over-eyeing,' and 'being overeyed, overlooked,' which is forced, and, to me, quite un-Shakespearian. The various devices which have been urged to relieve the obscurity may be found in the Text. Notes. None of them is to be heartily commended. COLLIER'S *ever* makes the remark too general; DYCE'S *us* implies that Camillo was to accompany Florizel to the ship, which was not the case. ROWE'S *you* is perhaps least harmful. SCHMIDT (*Lex.*) proposes to change the position of the parenthesis so as to include only '(I do fear eyes)'; the couple may then 'get over to Shipboard.'

748. **forgot?**] STEEVENS: This is one of our author's dramatic expedients to introduce a conversation apart, account for a sudden exit, etc. So in *Mer. Wives.*— Dr Caius suddenly exclaims: 'Od's me! Qu' ai-j' oublie!'[I, iv, 64]; and Mrs Quickly, 'Out upon't! what have I forgot?' [I, iv, 179].

*Cam.* What I doe next, ſhall be to tell the King
Of this eſcape, and whither they are bound ;
Wherein, my hope is, I ſhall ſo preuaile,
To force him after : in whoſe company
I ſhall re-view *Sicilia* ; for whoſe ſight,
I haue a Womans Longing.

*Flo.* Fortune ſpeed vs :
Thus we ſet on (*Camillo*) to th'Sea-ſide.

*Cam.* The ſwifter ſpeed, the better. *Exit.*

*Aut.* I vnderſtand the buſineſſe, I heare it : to haue an open eare, a quick eye, and a nimble hand, is neceſſary for a Cut-purſe ; a good Noſe is requiſite alſo, to ſmell out worke for th'other Sences. I ſee this is the time that the uniuſt man doth thriue. What an exchange had this been, without boot? What a boot is here, with this exchange? Sure the Gods doe this yeere conniue at vs, and we may doe any thing extempore. The Prince himſelfe is about a peece of Iniquitie (ſtealing away from his Father, with his Clog at his heeles:) if I thought it were a peece of ho-

750. [Aside. Rowe.
*ſhall be*] *shall be next.* Rowe i.
753. *whoſe*] *his* Anon. ap. Cam.
754. *re-view*] $F_2$, Sta. *review* $F_3F_4$ et cet.
757. [Exit Flo. and Perd. Rowe.
758. Exit.] Exeunt Flo. Perd. and Cam. Cap.
Scene xi. Pope+.
759. *heare*] *heard* Han.
764. *exchange?*] *exchange;* Ff.
766. *extempore*] $F_2$, Dyce. ex tempore $F_3$. extempore $F_4$ et cet.
768. *I thought it were*] Ff, Mal. Var. '21, Knt, Coll. Dyce i, Wh. Sta. Ktly, Cam. Rlfe, Hunt. *I thought not it were* Cap. Rann, Sing. *I thought it were not* Han. et cet.

760. **a nimble hand**] RYE (p. 268) gives the following extract from a report written by Fleetwood, the Recorder of London, dated July 7th, 1585 (*Ellis*, ii, 297): 'Amongest our travells this one matter tumbled owt by the waye, that one Wotton, a gentilman borne, kepte an Alehowse att Smarts Keye neere Byllingsegate, and reared upp a newe trade of lyffe, and in the same howse he procured all the Cutt purses abowt this Cittie to repaire to his said howse. There was a Schole Howse sett upp to learne younge boyes to cutt pursses. Thare were hunge up two devises, the one was a pockett, the other was a purse. The pockett had in yt certen cownters, and was hunge abowte with hawkes bells, and over the toppe did hannge a litle sacringe bell; and he that could take owt a cownter without any noyse was allowed to be a *publique ffoyster*; and he that could take a peece of sylver owt of the purse without the noyse of any of the bells, he was adjudged a *judiciall Nypper*. Nota that a ffoister is a Pickpokett and a Nypper is termed a Pickepurse, or a Cutpurse.' 'Those who have read *Oliver Twist*,' Rye adds, 'will be reminded of the curious game played by the Artful Dodger and his companions for the edification of the young novice.'

768, 769. **if I thought . . . not do't**] According to Malone the 'reasoning of

neſtie to acquaint the King withall, I would not do't: I hold it the more knauerie to conceale it; and therein am I conſtant to my Profeſſion.

*Enter Clowne and Shepheard.*

Aſide, aſide, here is more matter for a hot braine: Euery Lanes end, euery Shop, Church, Seſſion, Hanging, yeelds a carefull man worke.

*Clowne.* See, ſee: what a man you are now? there is no other way, but to tell the King ſhe's a Changeling, and none of your flesh and blood.

*Shep.* Nay, but heare me.

*Clow.* Nay; but heare me.

*Shep.* Goe too then.

*Clow.* She being none of your fleſh and blood, your fleſh and blood ha's not offended the King, and ſo your fleſh and blood is not to be puniſh'd by him. Shew thoſe

769. *I would not*] Ff, Mal. Var. '21, Knt, Coll. Dyce i, Wh. Sta. Cam. Ktly, Rlfe, Hunt. *I would* Han. et cet.

772. Enter, etc.] After line 775, Sta.

773. *here is*] *here's* $F_3F_4$, Rowe+, Var. Rann, Mal.

777. *Changeling*] *Changling* $F_3F_4$, Rowe+.

780. *Nay;*] *Nay*, $F_3F_4$, Rowe et seq.

784. *thoſe*] *these* Theob. i.

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Autolycus is obscure, because something is suppressed,' and Malone's long note, supplying what he supposes to be suppressed, constitutes Halliwell's only comment. I can find nothing obscure in this passage, nor any portion of the reasoning suppressed. Autolycus has just come to the conclusion that this year the very gods connive at rascality, so that even if it were a piece of honesty to tell the king, he would not do it; he will be constant to his knavery and conceal it. Hanmer's change seems quite needless.—ED.

777. **but to tell the King**, etc.] See *Dorastus and Fawnia*.

778. **none of your flesh and blood**] LLOYD (Singer's ed. ii, p. 137): The unhesitating selfishness of the old man and his son at the approach of danger, though otherwise they are creditable rustics enough, the singleness of their anxiety to save their own skins from royal vengeance, by proving the foundling none of their blood, without any thought of her fate or fortune, belongs to the revulsions that characterise the play; it also finally detaches her, in our associations, from the class she has been reared amongst, and thus she is acquitted of ingratitude as well as of presumption in moving easily toward the superior rank due to her nature as to her descent. Her own courage and collectedness at once place her in contrast to the bewildered and frightened hinds, and bring her worthily into sympathy with the patience and self-support of her brave mother, Hermione.

781. **Goe too**] This expression is generally deprecatory in its meaning, as in I, ii, 217: 'Go to, go to! How she holds up the neb!' but here it means, 'Go on.'

things you found about her (thoſe ſecret things, all but what ſhe ha's with her:)This being done, let the Law goe whiſtle: I warrant you.

*Shep.* I will tell the King all, euery word, yea, and his Sonnes prancks too ; who, I may ſay, is no honeſt man, neither to his Father, nor to me, to goe about to make me the Kings Brother in Law.

*Clow.* Indeed Brother in Law was the fartheſt off you could haue beene to him, and then your Blood had beene the dearer, by I know how much an ounce.

*Aut.* Very wiſely (Puppies.)

*Shep.* Well : let vs to the King : there is that in this Farthell, will make him ſcratch his Beard.

*Aut.* I know not what impediment this Complaint may be to the flight of my Maſter.

*Clo.* 'Pray heartily he be at ' Pallace.

*Aut.* Though I am not naturally honeſt, I am ſo ſometimes by chance : Let me pocket vp my Pedlers excrement. How now (Ruſtiques) whither are you bound?

*Shep.* To th' Pallace (and it like your Worſhip.)

*Aut.* Your Affaires there? what? with whom? the Condition of that Farthell? the place of your dwelling?

792. *fartheſt*] *furthest* Steev. Var. '21, Coll. Dyce.

794. *know*] *know not* Han. Cap. Rann, Ktly, Dyce ii, iii.

795. [Aside. Rowe.

797, etc. *Farthell*] $F_2F_3$. *Farthel* $F_4$. *fardel* Steev.

798. [Aside. Cap.

800. *at 'Pallace*] Dyce i, Wh. ii. *at the Palace* Rowe ii+, Dyce ii, iii, Huds. *at Palace* Ff, Rowe i et cet.

801–803. *Though...excrement*] Aside. Cap.

802. [Takes off his false beard. Steev.

804. *and*] *an* Theob. ii et seq.

805–807. *there? what? with whom? ...Farthell? ... dwelling? ... names? ... ages?...hauing?*] Ff, Rowe, Johns. Wh. i. Commas, instead of interrogation marks, Pope+, Cap. et seq. (subs.).

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794. **I know how much**] Hanmer inserted a *not* after 'know' and has a respectable following. If the Clown's assertion were accompanied with a knowing wink, no change of the text would be needed.—ED.

800. **at 'Pallace**] See II, i, 18.—CAMBRIDGE EDITORS: Perhaps the Clown speaks of the king being 'at palace' as he would have spoken of an ordinary man being 'at home.'

802. **excrement**] NARES: From *excresco*. Everything that appears to grow upon the human body; as hair, beard, nails. Autolycus here means his pedler's beard [It is not confined to the 'human body;' feathers were so denominated. W. A. WRIGHT (note on *Ham.* III, iv, 121) quotes Bacon, *Natural Hist.*, cent. I, sect. 58:

your names? your ages? of what hauing? breeding, and any thing that is fitting to be knowne, diſcouer?

*Clo.* We are but plaine fellowes, Sir.

*Aut.* A Lye; you are rough, and hayrie: Let me haue no lying; it becomes none but Tradeſ-men, and they often giue vs (Souldiers) the Lye, but wee pay them for it with ſtamped Coyne, not ſtabbing Steele, therefore they doe not giue vs the Lye.

*Clo.* Your Worſhip had like to haue giuen vs one, if you had not taken your ſelfe with the manner.

807. *ages?*] *age?* Rowe ii+.
808. *to be*] *for to be* Rowe ii+.
813. *with ſtamped...not ſtabbing*] *not with stamped...but stabbing* Daniel.
814. *not*] Om. Warb. Han.
816. *manner*] *manour* Han.

'Living creatures put forth (after their period of growth) nothing that is young but hair and nails, which are excrements and no parts.']

807. **hauing**] That is, possession, estate. Cf. 'your having in beard is a younger brother's revenue.'—*As You Like It*, III, ii, 363.

813. **not stabbing**] THEOBALD (*Nichols*, ii, 365): So in *Oth.* III, iv, 5: 'to say a soldier lies is stabbing.' What if we should read the passage: '*note*-stabbing steel,' *i. e.* wound-impressing; and then *stamped* coin has a regard both to the wound given, and to the *stamping* with the foot in making a *pass*.

813, 814. **they doe not giue vs the Lye**] HEATH (p. 218): That the poet intended no more than mere puzzle and amusement, and even that Autolycus should contradict himself, is evident from the Clown's reply.—JOHNSON: The meaning is, they are *paid* for lying, therefore they do not *give* us the lie, they *sell* it us.—HUDSON: Autolycus appears to be punning on the phrase [*to give one the lie*], using it in the sense of dealing in lies, or cheating by means of falsehood, as he himself has often done in selling his wares. Giving the lie in this sense is paid with money, and not with stabbing, as it is in the other sense. And, in lying his customers out of their cash, Autolycus has had his lies well *paid for*; therefore he did not *give* them the lie. —ROLFE: When Autolycus said that *tradesmen* 'often give us soldiers the lie,' he probably meant that they do it by lying about their wares (a trick that he was sufficiently familiar with); but, he adds, 'we pay them for it with stamped coin, not with stabbing steel'—as they deserve, or as you would suppose. *Tradesmen* could hardly be said to be in the habit of giving *soldiers* the lie in the literal sense of the phrase.—DEIGHTON (not knowing that he had been anticipated by Daniel) remarks: It looks, however, as if the words 'stamped coin' and 'stabbing steel' had been transposed. There is little point in Autolycus' saying that the payment was made in 'stamped coin,' not 'stabbing steel,' whereas in his assumed character there would be a point in the boast that tradesmen were requited by 'us soldiers' not in the ordinary way, but by being run through with the sword. Further, 'stamped coin' as an antithesis to 'stabbing steel' seems in itself more likely than 'stabbing steel' as an antithesis to stamped coin.' [It is hazardous to attempt to improve the speeches of Shakespeare's comic characters. Autolycus was not the man to waste logic on 'puppies' if by puzzling their poor brains he could impress them with his importance.—ED.]

815. **giuen vs one**] CAPELL (p. 179): This speech of the Clown's imports—told

*Shep.* Are you a Courtier, and't like you Sir? 817

*Aut.* Whether it lke me, or no, I am a Courtier. Seeſt thou not the ayre of the Court, in theſe enſoldings? Hath not my gate in it, the meaſure of the Court? Receiues not 820 thy Noſe Court-Odour from me? Reflect I not on thy Baſeneſſe, Court-Contempt? Think'ſt thou, for that I inſinuate, at toaze from thee thy Buſineſſe, I am therefore no Courtier? I am Courtier *Cap-a-pe*; and one that will eyther puſh-on, or pluck-back, thy Buſineſſe there: 825 whereupon I command thee to open thy Affaire.

*Shep.* My Buſineſſe, Sir, is to the King. 827

817. *you a*] *yon a* $F_2$.
*and'ſ*] *and'* $F_4$. *and* Rowe, Pope. *an* Theob. Warb. Johns. *an't* Han. Cap. et seq.
818. *lke*] $F_2$.
820. *gate*] *gaite* Johns. *gait* Cap.
823. *inſinuate, at toaze*] *insinuate at ease* Spence (N. & Qu. VII, ix, 24).
823. *at*] *to* Cap. *and* Mal. *or* Ff, Rowe et cet.
*toaze*] Ff, Rowe, Cam. *toze* Pope. *touze* Coll. *touze* Dyce ii, iii. *as to axe* Bulloch.
825. *pluck-back*] *push back* Rowe ii, Pope, Han.

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us one, only: for it refers to Autolycus's saying first '*they* [tradesmen] *often give us soldiers the lie*,' and then retracting that saying upon better consideration; for that, being soldiers, they dare not give them the lie, meaning—cheat them: this retracting the Clown calls—taking himself with the manner.

816. **with the manner**] RUSHTON (*Sh. A Lawyer*, p. 39) 'Manner' is mainour, Old French *manoevre, meinor*, Latin *a manu*, from the hand, or in the work. The old law phrase, *to be taken as a thief with the mainour*, signifies to be taken in the very act of killing venison, or stealing wood, or in preparing to do so; or it denotes the being taken with the thing stolen in his hands or possession [which is the meaning of the Clown in the present passage].

820. **the measure of the Court**] MALONE: That is, the stately tread of courtiers.

823. **insinuate**] MALONE: This means here to cajole, to talk with condescension and humility. So, in *Ven. and Adonis*, 'With Death she humbly doth insinuate; Tells him of trophies, statues,' etc.[—line 1012.]

823. **at toaze**] CAMBRIDGE EDITORS: This is apparently a corruption [in the First Folio]. The subsequent Folios read 'or toaze,' which, in default of a more certain correction, we have adopted. [As far as concerns the change from 'at' to *or*, this adoption is certainly right.—ED.]

823. **toaze**] SKEAT (*Dict.*): *Touse* in *Meas. for Meas.* V, i, 313, is much the same word as 'toaze' [here], and means to pull about, tear, or rend. Spenser has *touse* in the sense to worry, to tease;—*F. Q.* ii, 11, 33. Mid. Eng. *tosen*, properly to tease wool, Prompt. Parv. 'And what sheep, that is full of wulle Upon his backe they *toose* and pulle;' Gower, *Con. Am.* i, 17, l. 7.—CAMBRIDGE EDITORS: It is not improbable that Autolycus may have coined a word to puzzle the clowns, which afterwards puzzled the printers.

*Aut.* What Aduocate ha'ſt thou to him ? 828
*Shep.* I know not (and't like you.)
*Clo.* Aduocate's the Court-word for a Pheazant: ſay 830
you haue none.
*Shep.* None, Sir : I haue no Pheazant Cock, nor Hen.
*Aut.* How bleſſed are we, that are not ſimple men ?
Yet Nature might haue made me as theſe are,
Therefore I will not diſdaine. 835
*Clo.* This cannot be but a great Courtier.
*Shep.* His Garments are rich, but he weares them not
handſomely. 838

829, 870, 893. *and't*] Ff, Rowe, Theob. i. *an't* Theob. ii et seq.
830, 831. [Aside, Cap. Sta. Dyce ii, iii.
830. *Pheazant*] *present* Kenrick, Dyce ii, iii, Coll. iii.
832. *Pheazant Cock*] *pheasant, cock* Cap. et seq. (subs.).
833–835; 839–841. As mnemonic lines, Warb.
833. *bleſſed*] Ff, Rowe, Cam. Wh. ii. *bless'd* Pope et cet.
835. *I will*] *I'll* Steev. Var. Knt, Coll. Sta. Ktly, Dyce ii, iii, Huds.
836–841. [Aside. Cap. Dyce ii, iii.
836. *be but*] *but be* Han. Coll. MS.

830. **Pheazant**] KENRICK (*Rev.* p. 93): I suspect, but I will not be positive, that the Clown should say, 'Advocate's the court word for a *present*.'—WALKER (*Crit.* iii, 115): Surely [Kenrick] is right. [Those who do not accept Kenrick's *emendatio certissima* (as I hold it to be), adopt STEEVENS's interpretation: 'As he was a suitor from the country, the Clown supposes his father should have brought a present of *game*, and therefore imagines, when Autolycus asks him what *advocate* he has, that by the word 'advocate' he means a 'pheasant.']

832. **Cock, nor Hen**] REED: The allusion here was probably more intelligible in the time of Shakespeare than it is at present. Our author might have had in mind the following, then a recent instance. In the time of Elizabeth there were Justices of the Peace, called *Basket Justices*, who would do nothing without a present; yet, as a member of the House of Commons expressed himself, 'for half a dozen of chickens would dispense with a whole dozen of penal statutes.'—Sir Simon D'Ewes's *Journals of Parliament, in Queen Elizabeth's Reign*. [See Hales's note on 'the Justice In fair round belly with good capon lin'd,' *As You Like It*, II, vii, 161, of this ed.]

832, 833. F. J. F. (*N. & Qu.* V, x, 244) calls attention to the rhyme of these two lines. 'Though,' he concludes, 'as line 832 is better read with a strong stress on 'no,' Shakespeare probably intended the line to be prose.'

837. **His Garments are rich**] R. G. WHITE: An obvious slip of memory. The beggar had changed garments with the Prince indeed; but the latter was obscured with 'a swain's wearing.'—GILDEMEISTER (*Einleitung*, p. xi) suggests that 'perhaps Shakespeare was living in Stratford when *The Winter's Tale* was put on the stage; had he been present, he would not have failed to remedy the oversight.'—CHARLES KEAN in his Acting-copy evaded this difficulty by having Autolycus enter at line 674, dressed '*as a courtier*,' and by making the subsequent exchange of garments with Florizel extend only to the cloaks.

*Clo.* He ſeemes to be the more Noble, in being fantaſticall : A great man, Ile warrant ; I know by the picking on's Teeth.

*Aut.* The Farthell there ? What's in'th' Farthell ? Wherefore that Box ?

*Shep.* Sir, there lyes ſuch Secrets in this Farthell and Box, which none muſt know but the King, and which hee ſhall know within this houre, if I may come to th' ſpeech of him.

*Aut.* Age, thou haſt loſt thy labour.

*Shep.* Why Sir ?

*Aut.* The King is not at the Pallace, he is gone aboord a new Ship, to purge Melancholy, and ayre himſelfe : for if thou bee'ſt capable of things ſerious, thou muſt know the King is full of griefe.

*Shep.* So 'tis ſaid (Sir:) about his Sonne, that ſhould haue marryed a Shepheards Daughter.

*Aut.* If that Shepheard be not in hand-faſt, let him

841. *on's*] *of's* Cap. conj. 842, 843. Prose, Cap. Mal. Dyce, Wh. Ktly, Cam. Rlfe, Huds.

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839. **to be**] WALKER (*Crit.* iii, 115): 'To be' sounds awkward and uncolloquial. *Qu.* 'He seems to *me*'?

840, 841. **picking on's Teeth**] JOHNSON: It seems that to pick the teeth was at this time a mark of some pretension to greatness or elegance. [Which is precisely what the text reveals.—ED.] So in *King John*: 'He and his pick-tooth [*sic*] at my worship's mess.'[—I, i, 190. Had Dr Johnson added to his quotation the three or four preceding words of Faulconbridge: 'Now your traveller, He,' etc., they would have shown that it was, in that case, the mark of a traveller, wherein consisted the elegance.]

844. **there lyes**] See ABBOTT, § 335, for examples of a singular verb preceding a subject in the plural, or Shakespeare *passim*. For '*such* Secrets . . . *which*,' see I, i, 26.

851. **a new Ship**] STEARNS (p. 153): Why a *new* ship? Because the air in a new ship is much purer than in an old one; as the bilge-water is less fouled by accumulated sediment.

854, 855. **that should haue**] ABBOTT, § 324: That is, '*was* to have married,' etc. not quite *ought*.

856. **hand-fast**] R. G. WHITE (ed. i) mistook the meaning of this phrase, and proposed, as a substitution: '*band*, fast.'—STAUNTON: To be in 'hand-fast,' equivalent to *mainprise*, is to be at large only on security given. Sometimes this state was called *handling*; thus in *The London Prodigal*: 'Ay, but he is now in huckster's handling for (*i. e.* for fear of) running away.' [III, iii].—HEARD (p. 65): Of the

flye; the Curſes he ſhall haue, the Tortures he ſhall feele, will breake the back of Man, the heart of Monſter.

*Clo.* Thinke you ſo, Sir?

*Aut.* Not hee alone ſhall ſuffer what Wit can make heauie, and Vengeance bitter; but thoſe that are Iermaine to him (though remou'd fiftie times) ſhall all come vnder the Hang-man: which, though it be great pitty, yet it is neceſſarie. An old Sheepe-whiſtiing Rogue, a Ram-tender, to offer to haue his Daughter come into grace? Some ſay hee ſhall be ſton'd: but that death is too ſoft for him (ſay I:) Draw our Throne into a Sheep-Coat? all deaths are too few, the ſharpeſt too eaſie.

*Clo.* Ha's the old-man ere a Sonne Sir (doe you heare) and't like you, Sir?

*Aut.* Hee ha's a Sonne: who ſhall be flayd aliue, then 'noynted ouer with Honey, ſet on the head of a Waſpes Neſt, then ſtand till he be three quarters and a dram dead: then recouer'd againe with Aquavite, or ſome other hot Infuſion: then, raw as he is (and in the hoteſt day Prognoſtication proclaymes) ſhall he be ſet againſt a Brick-wall, (the Sunne looking with a South-ward eye vpon him; where hee is to behold him, with Flyes blown to death.) But what talke we of theſe Traitorly-Raſcals, whoſe miſeries are to be ſmil'd at, their offences being ſo capitall? Tell me (for you ſeeme to be honeſt plaine men) what you haue to the King: being ſomething gently conſider'd, Ile

861. *Iermaine*] $F_2$. *Jermain* $F_3F_4$. *Germain* Rowe. *german* Theob.
864. *whiſtiing*] $F_2$.
867. *Sheep-Coat*] *sheep-cote* Han.
873. *then ſtand*] *there stand* Cap. Coll. MS, Walker, Dyce ii, iii.
874. *Aquavite*] *Aquavitæ* $F_2$. *Aqua-vitæ* $F_3F_4$.

writ of mainprize nothing is now known in practice. The distinction between mainpernors and bail was technical and well defined in the time of Shakespeare.

875. **Prognostication**] JOHNSON: That is, in the hottest day foretold in the almanack.—MALONE: Almanacks were published in Shakespeare's time under this title: 'An Almanack and Prognostication made for the year of our Lord God 1595.'

879. **Traitorly**] See ABBOTT (§ 447) for other examples of adjectives formed with *-ly*, which represents *like*, and is a corruption of it.

882. **being something gently consider'd**] STEEVENS: This means, 'I having a gentlemanlike consideration given me,' *i. e.* a bribe. So in *The Three Ladies of London*, 1584: 'Sure sir, I'll consider it hereafter if I can. *Dissimulation.* What, consider me? does thou think that I am a bribe-taker?' [p. 279, ed. Hazlitt-Dodsley.]

bring you where he is aboord, tender your perſons to his preſence, whiſper him in your behalfes ; and if it be in man, beſides the King, to effect your Suites, here is man ſhall doe it.

*Clow.* He ſeemes to be of great authoritie: cloſe with him, giue him Gold; and though Authoritie be a ſtub-borne Beare, yet hee is oft led by the Noſe with Gold : ſhew the in-ſide of your Purſe to the out-ſide of his hand, and no more adoe. Remember ſton'd, and flay'd aliue.

*Shep.* And't pleaſe you(Sir)to vndertake the Buſineſſe for vs, here is that Gold I haue : Ile make it as much more, and leaue this young man in pawne, till I bring it you.

*Aut.* After I haue done what I promiſed?

*Shep.* I Sir.

*Aut.* Well, giue me the Moitie : Are you a partie in this Buſineſſe?

*Clow.* In ſome ſort, Sir : but though my caſe be a pit-tifull one, I hope I ſhall not be flayd out of it.

*Aut.* Oh, that's the caſe of the Shepheards Sonne : hang him, hee'le be made an example.

*Clow.* Comfort, good comfort : We muſt to the King, and ſhew our ſtrange ſights : he muſt know 'tis none of your Daughter, nor my Siſter : wee are gone elſe. Sir, I will giue you as much as this old man do's, when the Bu-ſineſſe is performed, and remaine(as he ſayes)your pawne till it be brought you.

884. *behalfes*] *behalf* $F_4$, Rowe+.
885. *Suites*] *Suit* $F_4$.
*is man*] *is a man* $F_3F_4$, Rowe+, Var. '73, '85. *the man* Ktly.
887–892. [Aside. Cap.
888. *and though*] *for though* Daniel.
888, 889. Mnemonic lines, Warb.
894. *that gold*] *the gold* Rowe i.
899. *partie*] *parting* $F_4$, Rowe i.
903, 904. Two lines, as verse, Rann.
905, 907. [Aside. Cap.

888. **and though**] WALKER (*Crit.* ii, 157) says that *and* has nothing to do here,—it is '*an* though.'—ABBOTT (§ 105) says that 'and' is used here emphatically for *even*.

889. **hee is**] WALKER (*Crit.* ii, 246): I think the English of Shakespeare's time requires *is he* [which is possibly the reason why the Clown uses 'he is.'—ED.]

901. **my case**] It has been thought necessary by some editors to explain this evident pun.

*Aut.* I will truſt you. Walke before toward the Sea-ſide, goe on the right hand, I will but looke vpon the Hedge, and follow you.

*Clow.* We are bleſs'd, in this man : as I may ſay, euen bleſs'd.

*Shep.* Let's before, as he bids vs : he was prouided to doe vs good.

*Aut.* If I had a mind to be honeſt, I ſee *Fortune* would not ſuffer mee : ſhee drops Booties in my mouth. I am courted now with a double occaſion: (Gold, and a means to doe the Prince my Maſter good ; which, who knowes how that may turne backe to my aduancement ?) I will bring theſe two Moales, theſe blind-ones, aboord him. if he thinke it fit to ſhoare them againe, and that the Complaint they haue to the King, concernes him nothing, let him call me Rogue, for being ſo farre officious, for I am proofe againſt that Title, and what ſhame elſe belongs to't : To him will I preſent them, there may be matter in it. *Exeunt.*

911. *you.*] *you*, $F_3F_4$, Rowe+. *you;* Han.
912. *looke*] *leake* Theob. conj.
914–917. [Aside. Dyce ii, iii.
917. [Exeunt. Ff. Exeunt Shep. and Clown. Rowe.
922. *how that may turne backe*] *both may turn belike* Bailey (ii, 241).
*backe*] *luck* Coll. ii, iii (MS).
923. *Moales*] *Moals* $F_4$. *moles* Pope.
929. Exeunt.] Exit. Rowe.

922. **that may turne backe**] COLLIER (ed. ii): All editors have been in the habit of repeating and reprinting nonsense here. To turn *luck* is a very common and intelligible expression, and Autolycus uses it, according to the MS. There is no meaning in turning '*back* to my advancement,' whatever efforts may be made to extract one, and *back* for 'luck' was a very likely misprint.—LETTSOM (*Preface* to Walker's *Crit.* p. xliii): I agree with Collier that this is nonsense, though formerly he as well as all other editors, thought it so clear as to need no explanation. I do not, however, see how the matter is much mended by merely turning 'back' into *luck*. . . . I should say that [to *turn luck*] is rather ambiguous than intelligible. Possibly Shakespeare may have written 'who knows *but luck* may turn to my advancement.' At any rate, it is better English to say that fortune turns an opportunity, than that an opportunity turns fortune, to a man's advancement. [Hudson adopted Lettsom's emendation. I cannot see that any is needed. Autolycus has two ventures on hand: Gold from the Shepherd, and an experiment on the Prince. Of the issue of the former he is certain; but as to the shape for good or for ill, in which the result of the experiment on the Prince will come back to him, he is doubtful. If he had said: 'as to which, who knows how that may recoil to my advancement,' it could not, I think, be termed 'nonsense,' although it might be said 'recoil' is used in an unusual connection.—ED.]

## Actus Quintus. Scena Prima.

*Enter Leontes, Cleomines, Dion, Paulina, Seruants : Florizel, Perdita.*

*Cleo.* Sir, you haue done enough, and haue perform'd
A Saint-like Sorrow: No fault could you make,
Which you haue not redeem'd ; indeed pay'd downe
More penitence, then done treſpas : At the laſt
Doe, as the Heauens haue done ; forget your euill,
With them, forgiue your ſelfe.

*Leo.* Whileſt I remember
Her, and her Vertues, I cannot forget
My blemiſhes in them, and ſo ſtill thinke of
The wrong I did my ſelfe: which was ſo much,
That Heire-leſſe it hath made my Kingdome, and
Deſtroy'd the ſweet'ſt Companion, that ere man
Bred his hopes out of, true.

*Paul.* Too true (my Lord:)

1. Scena] Scæna $F_2F_3$.
A Room in Leontes' Palace. Cap.
2. Seruants:] Servants $F_2F_3$. Servants, $F_4$.
3. Florizel, Perdita.] Om. Rowe et seq.
10. *Whileſt*] *Whilſt* $F_4$ et seq.
16, 17. *of, true.* Paul. *Too true*] Ff, Rowe, Pope. *of: true.* Paul. *Too true* Coll. i, ii. *of.* Paul. *True, too true* Theob. et cet.

12. in them] See ABBOTT (§ 162) for other examples of the use of 'in' with the sense of *as regards, about*, etc.; as 'our fears *in* Banquo stick deep.'—*Macb.* III, i, 49.

16, 17. true. Too true] THEOBALD: A very slight examination will convince every intelligent reader that *true* [at the end of Leontes' speech] has jumped out of its place in all the editions. What the king would say is absolutely complete without it; and the placing it where the printed copies have done is an embarrassment to the sense. These two reasons, I hope, will be sufficient to justify my transposition [of it to the beginning of Paulina's speech].—COLLIER: We restore here the reading of the old editions. Leontes, in grief and remorse, states a fact and adds mournfully 'true'; to which Paulina naturally subjoins that it is 'too true.' . . . The word 'true,' printed, as it is, without a capital in $F_1$, could hardly have found its way into the preceding line by a mere error of the press.—R. G. WHITE (ed. i): As to the effect of the two arrangements, it appears that if Paulina, on the close of the king's self-accusation, answers in the ordinary phrase, 'True, too true,' she is far less bitter than if, after he had paused and added 'true,' she begins her reply, '*too* true,' thus intensi-

If one by one, you wedded all the World,
Or from the All that are, tooke ſomething good,
To make a perfect Woman ; ſhe you kill'd,
Would be vnparallell'd.
*Leo.* I thinke ſo. Kill'd?
She I kill'd? I did ſo : but thou ſtrik'ſt me
Sorely, to ſay I did : it is as bitter

23. *She I kill'd?*] *Kill'd? she I kill'd* Theob. Warb. Johns. Walker, Dyce ii, iii, Huds.

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fying his self-reproach by her first word, instead of softening it. But this consideration is of less consequence than the entire unfitness of 'true' at the end of the king's speech; what was strong before, it makes weak and commonplace.—DYCE (*Strictures*, p. 86): It is almost inconceivable that any person reading these speeches with moderate attention should fail to see that the word 'true' at the end of the speech of Leontes has been shuffled out of its place, and that it should be restored to Paulina. [WALKER (*Crit.* ii, 179) also approves of restoring 'true' to Paulina, whereof the propriety is, to me, clear.—ED.]

19. **from the All that are**, etc.] JOHNSON: This is a favourite thought; it was bestowed on Miranda and Rosalind. [See, 'But you, O you, So perfect, and so peerlesse, are created Of euerie Creatures best.'—*Temp.* III, i, 57 (of this ed.); also, 'Thus Rosalinde of manie parts, by Heauenly Synode was deuis'd, Of manie faces, eyes, and hearts, to haue the touches deerest pris'd.'—*As You Like It*, III, ii, 148, of this ed.]

22. **Kill'd?**] MRS JAMESON (ii, 28): We see in Paulina what we so often see in real life, that it is not those who are most susceptible in their own temper and feelings who are most delicate and forbearing toward the feelings of others. She does not comprehend, or will not allow for the sensitive weakness, of a mind less firmly tempered than her own. This reply of Leontes to her cutting speech is full of feeling, and a lesson to those who with the best intentions in the world, force the painful truth, like a knife, into the already lacerated heart. We can only excuse Paulina by recollecting that it is a part of her purpose to keep alive in the heart of Leontes the remembrance of his queen's perfections, and of his own cruel injustice. [For once Mrs Jameson seems to have failed fully to grasp the dramatic situation. Paulina had to contend, single-handed, against the influence of the whole court, and, peradventure, for aught she knew, against the king's own secret inclinations. Not only must Leontes be hindered from marrying again, but his repentance must be kept free from the influence of 'time's strong hours,' and the past be kept ever-present to him,—to effect this, no speech can be too cutting, and no stab go too deep. We are not yet reconciled to Leontes. We must see him quivering under the lash. Nothing that Paulina can possibly say to him should be as lacerating as his own memory. We can only then begin to forgive him when we find that he cannot forgive himself.—ED.]

23. **She I kill'd**] Note Theobald's fine reading, made in the interest of rhythm and of pathos. Walker (*Crit.* ii, 141) proposed the same, not knowing that he had been anticipated.—ED.

24. **to say**] See II, i, 122.

Vpon thy Tongue, as in my Thought. Now, good now,
Say ſo but ſeldome.
*Cleo.* Not at all, good Lady:
You might haue ſpoken a thouſand things, that would
Haue done the time more benefit, and grac'd
Your kindneſſe better.
*Paul.* You are one of thoſe
Would haue him wed againe.
*Dio.* If you would not ſo,
You pitty not the State, nor the Remembrance
Of his moſt Soueraigne Name: Conſider little,
What Dangers, by his Highneſſe faile of Iſſue,
May drop vpon his Kingdome, and deuoure
Incertaine lookers on. What were more holy,

28. *ſpoken*] *spoke* Pope+, Cap. Var. Walker, Dyce ii, iii.
29. *time*] *King* Gould.
31. *one*] *none* $F_4$.
33. *ſo*] Om. Han.
35. *Name*] *dame* Var. '03, '13, '21, Sing. i, Harness, Knt.
*little*] *a little* Heath.

25. **Now, good now,**] R. G. WHITE, in his Second Edition, following Dyce's Third, punctuates 'now, good now,' and observes that '*good* here means "my good friend," as in *Temp.* I, i, 14, and elsewhere.' It is simpler to regard *good* as adding force to whatever meaning 'now' may happen to bear; here 'now' is deprecatory, and 'good' adds a plaintive emphasis. The phrase may convey as many different meanings as the common interjection 'Dear me!'; and it is as difficult to explain.—ED.

31, 32. **those Would**] See IV, iv, 397.

34. **pitty**] A zeugma, 'You pity not the state, nor [regard] the remembrance,' etc.

35. **Name**] I am inclined to believe that the substitution, in the *Variorum* of 1803, of *dame* for 'Name' is a typographical error which Reed overlooked; he has no note thereon, and he is not the editor to make such a change without referring to it. The misprint ran undetected through all subsequent editions until Collier arrested it. Of course, 'Name' is the only fit word; Dion goes on to show the dangers which would arise from forgetting it.—ED.

35. **Consider little**] HEATH (p. 218): Too scrupulous an apprehension for the metre hath spoiled the sense. We should read: 'consider a little.' An anapest only instead of an iambic. [Not so; the phrase means: you little consider.—ED.]

36. **Dangers, by . . . faile of Issue**] See in 'Date of Composition,' in the *Appendix*, the application, made by Chalmers, of this passage in determining the date of the play. For 'fail' see II, iii, 206.

38. **Incertaine lookers on**] DEIGHTON: That is, the bystanders, who will not know what to do, who will be paralysed by the anarchy likely to ensue. Schmidt explains 'incertain' by 'indifferent, not taking measures to prevent the calamity;' but how they could be said to be 'indifferent' to the dangers, or in what way they could 'take measures to prevent the calamity,' I do not understand.

Then to reioyce the former Queene is well?
What holyer, then for Royalties repayre,
For preſent comfort, and for future good,
To bleſſe the Bed of Maieſtie againe
With a ſweet Fellow to't?
*Paul.* There is none worthy,
(Reſpecting her that's gone:) beſides the Gods
Will haue fulfill'd their ſecret purpoſes:
For ha's not the Diuine *Apollo* ſaid?
Is't not the tenor of his Oracle,
That King *Leontes* ſhall not haue an Heire,
Till his loſt Child be found? Which, that it ſhall,
Is all as monſtrous to our humane reaſon,
As my *Antigonus* to breake his Graue,
And come againe to me: who, on my life,
Did periſh with the Infant. 'Tis your councell,
My Lord ſhould to the Heauens be contrary,
Oppoſe againſt their wills. Care not for Iſſue,
The Crowne will find an Heire. Great *Alexander*
Left his to th' Worthieſt: ſo his Succeſſor
Was like to be the beſt.
*Leo.* Good *Paulina*,
Who haſt the memorie of *Hermione*
I know in honor: O, that euer I
Had ſquar'd me to thy councell: then, euen now,
I might haue look'd vpon my Queenes full eyes,
Haue taken Treaſure from her Lippes.

39. *Queene is well?*] *Queen? This will.* Warb. Han. Cap.
46. *fulfill'd*] *fulfill'n* $F_2$.
47. *ſaid?*] $F_2F_3$. *ſaid*, $F_4$, Rowe et seq.
51. *humane*] *human* Pope.
52. Antigonus] Antigomus $F_2$.
55. *contrary*] *contray* $F_2$.
56. *Care*] [To the King.] *Care* Theob. et seq. (subs.).
60. *Good*] *Ah! good* Han. *Thou good* Cap. Huds. *My good* Ktly.
65. *Lippes.*] *lips,*— Cap. et seq.

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39. **Queene is well**] MALONE: See *Ant. & Cleop.*: 'We use To say the dead are well,' II, v, 33.
51. **humane**] See III, ii, 31 and 178.
52. **Antigonus to breake**] See III, ii, 233.
64. **full eyes**] WALKER (*Crit.* iii, 115): Cf. 'a fair face will wither, a full eye wax hollow.'—*Hen. V*: V, ii, 170.

*Paul.* And left them
More rich, for what they yeelded.
*Leo.* Thou ſpeak'ſt truth :
No more ſuch Wiues, therefore no Wife : one worſe,
And better vs'd, would make her Sainted Spirit
Againe poſſeſſe her Corps, and on this Stage
(Where we Offendors now appeare) Soule-vext,
And begin, why to me?

71, 72. *Stage...appeare*)] Ff (*appear* $F_3F_4$), Rowe, Pope, Cap. Mal. Steev. Var. Coll. Sing. *Stage*, (*Where we offend her now*) *appear* Theob. Warb. Johns. Var. Dyce, Ktly, Huds. Coll. iii. *stage*, (*Where we offended anew*) *appear* Han. *stage* (*Where we offenders now appear soul-vex'd*) Steev. conj. *stage*, (*Were we offenders now*) *appear* Rann. *stage*, (*Where we offenders now,*) *appear* Knt, Wh. i, Sta. Cam. Hunter, Del. Rlfe. *stage*, *Where we're offenders now, appear* Anon. ap. Cam. Glo. Bulloch, Wh. ii, Dtn. *stage*, *Where we offenders show, appear* Orger. *stage* (*Where we offend her*) *new appear* Spedding ap. Cam. *stage*, (*Where we offenders move*) *appear* Del. conj., Kinnear.

73. *And...me?*] Ff (*me;* $F_2F_3$. *me.* $F_4$). *Begin, And why to me?* Cap. Mal. Steev. Var. Coll. Sing. *And begin, why? to me* Mason, Rann, Spence. *And beckon to me 'Why?'* Bulloch. *Demanding, Why to me?* Orger. *And bellow 'Why to me?'* Kinnear.

72, 73. **Where we Offendors . . . why to me]** THEOBALD: 'Tis obvious that the grammar is defective; and the sense consequently wants supporting. The slight change I have made cures both; and, surely, 'tis an improvement to the sentiment for the king to say that Paulina and he offended his dead wife's ghost with the subject of a second match, rather than in general terms to call themselves *offenders, sinners.* —DYCE (ed. i): I adopt the alteration of Theobald, which is by no means violent, and which connects (as is evidently required) the word 'appear' with 'sainted spirit.' (A parenthesis wrongly marked is not unfrequent in the Folio.) [To this note Dyce subjoined in his Second and Third Editions Theobald's note in full. HUDSON also quoted it in full and pronounced it 'just.' It is in its favour that, to the ear, 'offender' and 'offend her' are, what what would be termed in law, *idem sonans.*—ED.]—HEATH (p. 218): But how did the king and Paulina offend the deceased Queen at the time of this conversation? Theobald answers, 'By making a second match the subject of it.' But could she possibly be displeased with the king for rejecting the solicitation to it, or with Paulina for earnestly dissuading him from it? It would be unreasonable to suppose it; and it is necessary therefore to have recourse to some more plausible conjecture. For my own part, I have little doubt but that the poet wrote, 'and on this stage (*Were* we offenders now) appear soul-vext,' etc. That is, If we should now at last so far offend her.—[CAPELL (p. 180), in line 73, transposed the 'And,' thereby reading, in his text, 'Begin, *And why to me?*' In his Notes he thinks that this transposition 'may chance to put an end to much controversy.' In the Variorum of 1773 STEEVENS suggested that we might read, 'changing the place of one word only,' 'And why to me?' which was Capell's text. In 1790 MALONE adopted this reading and gave the credit of it to Steevens, who thereafter spoke of it as his own. Mr Churton Collins lately vindicated the memory of Theobald; a like good office is needed for Capell, whose text, in punctuation and division of lines is

*Paul.* Had ſhe ſuch power,
She had iuſt ſuch cauſe.
*Leo.* She had, and would incenſe me
To murther her I marryed.
*Paul.* I ſhould ſo:
Were I the Ghoſt that walk'd, Il'd bid you marke
Her eye, and tell me for what dull part in't
You choſe her: then Il'd ſhrieke, that euen your eares
Should rift to heare me, and the words that follow'd,
Should be, Remember mine.

75. *iuſt ſuch*] $F_2$, Theob. i, Var. '73, '78. *such just* Gould. *juſt* $F_3F_4$, Rowe et cet.
77. *murther*] *murder* Warb.
79. *walk'd*] *wak'd* Rowe ii.
82. *Should*] *Shou'd* Pope ii, Theob. (*shoud'd* Theob. ii), Warb. Johns. Var. 1773, 1778, 1785, Mal. Steev. First Am. Ed. 1796, Var. 1803, 1813, 1821, Harness.

mainly that of the best editors' of to-day.—ED.]—MALONE: Perhaps the author intended to point it thus: 'Again possess her corpse (and on this stage Where we offenders now appear soul-vext) And begin, *why to me?*' Why to me *did you prefer one less worthy*, Leontes insinuates would be the purport of Hermione's speech. There is, I think, something awkward in the phrase, 'Where we offenders now *appear*.' By removing the parenthesis to the end of the line, and applying the epithet 'soul-vexed' to Leontes and the rest who mourned the loss of Hermione, that difficulty is obviated.—KNIGHT: We have shifted the place of the parenthesis, making 'her sainted spirit' the nominative case to 'appear.' By this arrangement, 'Where we offenders now' *are* must be understood. By any other construction we lose the force of the word 'appear' as applied to 'sainted spirit.'—R. G. WHITE (ed. i) adopted Knight's reading, with, substantially, Knight's note; in his Second Edition he attempts no vindication of his own text, which follows that of an Anonymous critic as recorded in the Cam. Ed., and remarks only: 'corruption here, which seems to be hopeless.'—R. M. SPENCE (*N. & Qu.* VII, ix, 24): I punctuate the last line thus: 'And begin "Why?" to me.' [See Text. Notes.] All were offenders before Heaven. Leontes alone had sinned against Hermione. To him alone, were she to appear, would she (thought he) address her reproach. The one word 'Why?' would be enough to overwhelm him with shame.—The CAMBRIDGE EDITORS: In 'And begin, why to me?' there is possibly a corruption which cannot be removed by simple transposition. It ought, however, to be observed that Ben Jonson begins his Execration upon Vulcan with the words 'And why to me this?', which may perhaps be a reminiscence of the present passage. [In a strait as desperate as this any version may be regarded leniently. For my own part I prefer Spedding's reading: 'and on this stage, Where we offend her, new appear, soul-vext, And,' etc.—ED.]

75. **iust such**] MALONE: 'Such' was, I have no doubt, inserted by the compositor's eye glancing on the preceding line.

76. **incense**] Cotgrave: *Provoquer.* To prouoke, egge, vrge, moue, stirre, incite, incense.

82. **Should**] It would be difficult to find a more instructive lesson as regards the vitality of error than in this little word 'should.' In 1728, Pope's Second Edition,

*Leo.* Starres, Starres,
And all eyes elſe, dead coales : feare thou no Wife ;
Ile haue no Wife, *Paulina.*
*Paul.* Will you ſweare
Neuer to marry, but by my free leaue ?
*Leo.* Neuer (*Paulina*) ſo be bleſs'd my Spirit.
*Paul.* Then good my Lords, beare witneſſe to his Oath.
*Cleo.* You tempt him ouer-much.
*Paul.* Vnleſſe another,
As like *Hermione*, as is her Picture,
Affront his eye.
*Cleo.* Good Madame, I haue done.

84. *Starres, Starres*] *stars, very stars* Han. Cap. Steev. Var. '03, '13.
94. *eye.*] *eye ;*— Knt, Wh. i.
95. *Madame,*] *madam*— Cap. Rann, Mal. Steev. Dyce, Sta. Cam.
95. *I haue done*] *pray have done* Rowe+, Var. '73. Paul. *I have done* Cap. Rann, Mal. Steev. Var. Sing. Dyce, Walker, Sta. Ktly, Cam. Wh. ii, Huds. Rlfe, Dtn, Hunter.

by a manifest oversight, printed it in the old-fashioned way *Shou'd*; directly beneath, in the line below, it was spelled *Should*. If any typographical error be unmistakeable, since the days when *would, should,* and *could* were printed with an apostrophe in place of the *l*, it is this. And yet for one hundred and eight years, in fourteen different, consecutive, critical editions this meaningless 'shou'd' survived, fixed, and unaltered. It was transplanted even to these shores, and flourished in *The First American Edition* of 1796; Singer checked its growth in 1826, but it sprang up anew in Harness. As far as I know, it is now for the first time detected and its venerable longevity recorded. See Dr Johnson's ''as,' IV, iv, 239, which lived only fifty-six years.—ED.

82. **rift**] This is used transitively in *Temp.* V, i, 52.

84. **Starres, Starres**] 'To assist the metre,' HANMER reads 'Stars, very stars!' It is to be regretted that the metre really requires no assistance, so fine and so Shakespearian is this *very* of Hanmer.—ED.

94. **Affront**] From the Latin through the French. See *Ham.* III, i, 31: 'That he . . . may here Affront Ophelia.' Cotgrave: *Acarer.* To affront, confront, set face to face, or before the face of, bring neere vnto, or, together.—ED.

95. **Good Madame, I haue done**] CAPELL (p. 180): What are quoted as words of Paulina's, follow the last speaker's 'Good Madam' in all the Folios; which being evidently wrong from him, his 'I' was made *pray* by the first modern [*i. e.* Rowe], and 'Good madam, pray have done' is handed down to us silently as a reading authentic: Nothing can be more natural, or more in character for Paulina, than the interrupting Cleomines, declaring she had *done*; and still going on. [A reference to the Text. Notes will 'endow Capell's purposes with words'; it will be there seen that his emendation, which is now fairly adopted into the text, consists in a distribution of the speeches, giving 'I haue done' to Paulina. In the Var. of 1778 Steevens adopted the change as though for the first time, and Malone afterward accredited it to him. —ED.]—KNIGHT dissents. 'The vehemence of Paulina,' he observes, 'overbears the

*Paul.* Yet if my Lord will marry : if you will, Sir ;
No remedie but you will : Giue me the Office
To chuſe you a Queene : ſhe ſhall not be ſo young
As was your former, but ſhe ſhall be ſuch
As (walk'd your firſt Queenes Ghoſt) it ſhould take ioy
To ſee her in your armes.
*Leo.* My true *Paulina*,
We ſhall not marry, till thou bidſt vs.
*Paul.* That
Shall be when your firſt Queene's againe in breath:
Neuer till then.

96. *Sir*] *Sirs* $F_4$. 98. *you a*] *your* Walker, Huds.

interruption of Cleomenes, and he says, "I have done." The modern editors give "I have done" to Paulina; when she is evidently going on, perfectly regardless of any opposition.' Both COLLIER and HALLIWELL are also opposed to the change. Collier says that 'Paulina has anything but concluded,' and that 'the change is on every ground objectionable.'—DYCE (*Strictures*, p. 87): When, in my own edition, I adopted the regulation suggested by Steevens [Dyce should have known better; in his Second Edition he attributed it rightly to Capell—but then it was after the publication of the Cambridge Edition], my friend, Mr John Forster, favoured me with the following remarks: 'The only thing that could justify the notion of Cleomenes feeling himself overborne by Paulina's vehemence, and retreating with an "I have done,"—would be, that the second speech of Paulina should be but a close to the impetuous rush of the first. On the contrary, the "Yet" introduces a concession on her part, which properly follows the "I have done."'

105. **when your first Queene's, etc.**] LADY MARTIN (p. 382): It is here the first hint is given that Hermione is still alive. How this could be, and how the secret could have been so well kept, Shakespeare gives no hint. One is thus driven to work out the problem for one's self. My view has been always this: The death-like trance, into which Hermione fell on hearing of her son's death, lasted so long, and had so completely the semblance of death, that it was so regarded by her husband, her attendants, and even by Paulina. The suspicion that animation was only suspended may have dawned upon Paulina, when, after the boy Mamillius had been laid by his mother's side, the inevitable change began to appear in him, and not in Hermione. She would not give voice to her suspicion for fear of creating a false hope, but had the queen conveyed secretly to her own home, making arrangements, which her high position and then paramount power would enable her to make, that only the boy, and his mother's empty coffin, should be carried to the tomb. When after many days the trance gave way, Paulina would be near to perceive the first flickering of the eyelids, the first faint blush of blood returning to the cheek. Who can say how long the fearful shock to nerves and brain may have left Hermione in a state of torpor, hardly half alive, unconscious of everything that was passing around her, with the piteous look in those full eyes, so dear to Paulina, of a wounded, stricken, voiceless animal? And so the uneventful years would pass away, as such years do somehow pass with those whose lives are blanks. Gradually, as time wore on, Hermione would recog-

*Enter a Seruant.* 107

*Ser.* One that giues out himſelfe Prince *Florizell*,
Sonne of *Polixenes*, with his Princeſſe (ſhe
The faireſt I haue yet beheld) deſires acceſſe
To your high preſence.

*Leo.* What with him? he comes not
Like to his Fathers Greatneſſe: his approach
(So out of circumſtance, and ſuddaine) tells vs,
'Tis not a Viſitation fram'd, but forc'd
By need, and accident. What Trayne?

*Ser.* But few,
And thoſe but meane.

*Leo.* His Princeſſe (ſay you) with him?

*Ser.* I: the moſt peereleſſe peece of Earth, I thinke,
That ere the Sunne ſhone bright on.

107. Scene ii. Pope+.
Seruant.] Gentleman. Theob. et seq. (subs.).
108. *out himſelfe*] *himself out* Pope, Han.
110. *faireſt*] *fair'st* Cap. Walker, Dyce ii, iii, Huds.
*I haue*] *I've* Walker, Dyce ii, iii, Huds.
120. *I.*] *Yes;* Rowe+. *Ay;* Cap. et seq. (subs.).

nise her faithful Paulina and such of her other ladies as were in the secret. Their tender care would move her in time to wish to live, because they wished it, and because Paulina could comfort her with the hope the Oracle had given, that her lost daughter might one day be found. Upon this slender hope—the words are her own—she 'preserved herself to see the issue.' The name of Leontes is not mentioned. For a while he appears to be mercifully swept from her remembrance. She is not unforgiving, but her heart is dead towards him. Paulina feels that she dares not speak his name. It might awake too terribly the recollection of the misery he had brought upon her mistress, and in her enfeebled state prove fatal. The secret that their queen was still alive had been marvellously kept, although it had not escaped notice that Paulina had 'privately twice or thrice a day, ever since the death of Hermione, visited the removed house,' to which she had been secretly conveyed. Seeing the genuine contrition of Leontes, Paulina would not abandon the hope that Hermione might in time be reconciled to him. She had therefore the strongest reason to protest against the projects of marriage which were pressed upon him by his ministers.

107. **Seruant**] COLLIER (ed. ii): It is obvious from what this character says, and is said to him, that he is above the rank of a 'servant.' In the MS a singular, and perhaps unprecedented, title is given to him, in the words 'Enter a *Servant-poet*,' as if he were a poet retained in the service and pay of Leontes; such, indeed, appears to have been his capacity.

110. **fairest**] See I, ii, 109.

114. **circumstance**] SCHMIDT says that this is equivalent to 'without ceremony,' but it is more than this; it means everything which should precede and accompany a Royal Progress, avant couriers, heralds, military display, etc.—ED.

*Paul.* Oh *Hermione*,
As euery preſent Time doth boaſt it ſelfe
Aboue a better, gone ; ſo muſt thy Graue
Giue way to what's ſeene now. Sir, you your ſelfe
Haue ſaid, and writ ſo ; but your writing now
Is colder then that Theame : ſhe had not beene,
Nor was not to be equall'd, thus your Verſe
Flow'd with her Beautie once ; 'tis ſhrewdly ebb'd,
To ſay you haue ſeene a better.
*Ser.* Pardon, Madame :
The one, I haue almoſt forgot.(your pardon:)
The other, when ſhe ha's obtayn'd your Eye,
Will haue your Tongue too. This is a Creature,
Would ſhe begin a Sect, might quench the zeale
Of all Profeſſors elſe ; make Proſelytes
Of who ſhe but bid follow.

123. *euery*] *ever* $F_4$.
124. *Graue*] *graces* Han. *grace* Coll. Sing.
126. *but*] *that* Han.
127. *then*] *on* Han.
*Theame :*] *theme*, Mal. et seq.
127, 128. *ſhe...equall'd*] As a quotation, Han. et seq.
128. *was not*] *was she* Pope+, Var. '73.
128. *equall'd*] *equalled* Hunter.
130. *you haue*] *you've* Pope+, Dyce ii, iii.
134. *This is*] *This is such* Han. Steev. Var. '03, '13, Huds.
*Creature*] *creature who* Ktly.
137. *who*] *whom* Han. Coll. Huds.
*bid*] *did* Coll. i, iii (misprint).

124. **Graue**] EDWARDS (p. 152): This means thy beauties, which are buried in the grave; the continent for the contents.—COLLIER: The MS Corrector of Lord Ellesmere's Folio, 1623, has altered 'grave' to *grace*, which seems the true reading. The MS of the Folio 1632 introduces no change here, where it certainly seems required.—STAUNTON: This has been changed to *grace*,—to the destruction of a very fine idea.—ANON. (quoted by Halliwell): [In addition to the interpretation given by Edwards] Shakespeare had an exquisite reason, for such an expression in the mouth of Paulina. It is her object through the whole scene, emphatically, and with a view to the project she is so soon to realise, to keep the death of Hermione fresh in the minds of all, nor to suffer her grave to be even for an instant closed.

126. **and writ so**] JOHNSON: 'So' relates not to what precedes, but to what follows; that 'She had not been . . . equall'd.' [Note that Hanmer was the first to put these words in quotation marks.]

127. **then that Theame**] MALONE: That is, than the lifeless body of Hermione, the 'theme' of your writing.

134. **This is a Creature**] WALKER (*Vers.* 84): Read, I think, *This' a creâture.* [See 'This' again for *This is* or *This'* in V, iii, 181. WALKER (*Crit.* ii, 20) gives many instances where 'creature' should be pronounced, as here, a trisyllable, which seems, indeed, to be its natural pronunciation as derived from *create*.—ED.]

137. **Of who**] See IV, iv, 708.

*Paul.* How? not women? 138
*Ser.* Women will loue her, that ſhe is a Woman
More worth then any Man : Men, that ſhe is 140
The rareſt of all Women.
*Leo.* Goe *Cleomines*,
Your ſelfe (aſſiſted with your honor'd Friends)
Bring them to our embracement. Still 'tis ſtrange,
He thus ſhould ſteale vpon vs. *Exit.* 145
*Paul.* Had our Prince
(Iewell of Children) ſeene this houre, he had payr'd
Well with this Lord ; there was not full a moneth
Betweene their births.
*Leo.* 'Prethee no more ; ceaſe : thou know'ſt 150
He dyes to me againe, when talk'd-of : ſure
When I ſhall ſee this Gentleman, thy ſpeeches
Will bring me to conſider that, which may
Vnfurniſh me of Reaſon. They are come.
*Enter Florizell, Perdita, Cleomines, and others.* 155
Your Mother was moſt true to Wedlock, Prince,
For ſhe did print your Royall Father off,
Conceiuing you. Were I but twentie one,
Your Fathers Image is ſo hit in you, 159

143. *Your ſelfe*] *You ſelf* $F_4$.
[Exit Cleom. Johns, Var. Rann.
145. Exit.] Exit Cleom. Rowe.
148. *full a*] *a full* $F_3F_4$, Rowe, Pope, Han. *half a* So quoted by Walker (*Crit.* iii, 116).
148. *moneth*] *month* $F_4$.
150. *ceaſe*] Om. Han. Steev. Var. '03, '13, Huds.
155. Scene iii. Pope+.

138. **How? not women?**] MACDONALD (p. 158): What a significant speech is this, given to Paulina, who is a thorough partisan, siding with women against men, and strengthened in this by the treatment her mistress had received from her husband! Having received assurances that 'women will love her,' she has no more to say. [The interrogation after 'women' (adopted by all editors) should be, I think, either a period or an exclamation mark. It is not a question, but an assertion. Proselytes the new Beauty might make of men, but of a woman—never!—ED.]

143. **assisted with**] For other examples of 'with,' where we should use *by*, see ABBOTT, § 193; and in the next scene, line 64, 'he was torn to pieces with a bear.'

150. **'Prethee no more; cease**] DYCE (ed. iii): Walker (*Crit.* iii, 116) says, 'Perhaps, "*Pray*, no more," etc.'—'Here,' observes Mr W. N. Lettsom, 'is an evident jumble of two genuine readings, one the correction of the other; "*Prethee, no more*," and "I prithee, cease."'

154. **Vnfurnish me of Reason**] See ABBOTT (§ 166) for numerous examples of the use of 'of' after verbs that signify *depriving*, *delivering*, etc.

(His very ayre) that I ſhould call you Brother,
As I did him, and ſpeake of ſomething wildly
By vs perform'd before. Moſt dearely welcome,
And your faire Princeſſe (Goddeſſe) oh: alas,
I loſt a couple, that 'twixt Heauen and Earth
Might thus haue ſtood, begetting wonder, as
You (gracious Couple) doe : and then I loſt
(All mine owne Folly) the Societie,
Amitie too of your braue Father, whom
(Though bearing Miſerie) I deſire my life
Once more to looke on him.
*Flo.* By his command
Haue I here touch'd *Sicilia*, and from him
Giue you all greetings, that a King (at friend)
Can ſend his Brother : and but Infirmitie
(Which waits vpon worne times) hath ſomething feiz'd
His wiſh'd Abilitie, he had himſelfe
The Lands and Waters, 'twixt your Throne and his,
Meaſur'd, to looke vpon you ; whom he loues

163. *And*] *As* Theob. Warb. Johns. Var. '73.
*your*] *you* Var. '21.
*Princeſſe* (*Goddeſſe*)] Ff, Rowe. *princeſs: Goddeſs*, Pope, Han. *Princeſs, Goddeſs:* Theob. i. *princeſs,—goddeſs!*—Dyce i, Wh. Sta. Cam. *princeſs--goddeſs* Walker, Dyce ii, iii, Huds. *princeſs, goddeſs!* Theob. ii et cet.
166. *gracious*] *gracions* F$_4$.
168. *whom*] *whom,*— Mal.
*too*] *too*, Cap.
170. *on him*] *on* Theob.+, Cap. Var. Rann. *upon* Steev. Var. '03, '13.
171. *By*] *Sir, by* Theob.+, Cap. Var. Rann.
172. *touch'd* Sicilia,] *touch'd, Sicilia;* Anon. ap. Cam.
173. *at friend*] *as friend* Ff, Rowe, Pope, Han. Coll. Ellesmere MS. *and friend* Mal. conj., Harness. *a friend* Steev. conj., Hazlitt. *to friend* Anon. ap. Dyce.
175. *times ... feiz'd*] *limbs ... stay'd* Gould.

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163. **And your faire**] Theobald's reading '*As* your fair,' which has hitherto escaped notice, means 'You are welcome *as well as* your fair Princess.'—ED.

163. **Princeſſe (Goddeſſe)**] WALKER (*Crit.* i, 24) would make of these a compound word: *princeſs-goddeſs*; from which I dissent. 'Goddess' is a climax. —ED.

164. **I loſt a couple**] THEOBALD: The king's meaning is this: He had lost a pair of children, who might have stood the wonder of two worlds, the objects of admiration to gods and men; as this young prince and princess did, in his opinion.

168–170. **whom . . . on him**] See II, i, 199.

173. **at friend**] For examples of a similar use of 'at,' see ABBOTT, § 143; and for 'but' in the next line, in the sense of *except*, see § 120.

(He bad me ſay ſo)more then all the Scepters,
And thoſe that beare them, liuing.
*Leo.* Oh my Brother,
(Good Gentleman) the wrongs I haue done thee, ſtirre
Afreſh within me : and theſe thy offices
(So rarely kind) are as Interpreters
Of my behind-hand ſlackneſſe. Welcome hither,
As is the Spring to th'Earth. And hath he too
Expos'd this Paragon to th'fearefull vſage
(At leaſt vngentle) of the dreadfull *Neptune*,
To greet a man, not worth her paines; much leſſe,
Th'aduenture of her perſon ?
*Flo.* Good my Lord,
She came from *Libia*.
*Leo.* Where the Warlike *Smalus*,
That Noble honor'd Lord, is fear'd, and lou'd?
*Flo.* Moſt Royall Sir,
From thence : from him, whoſe Daughter
His Teares proclaym'd his parting with her : thence
(A proſperous South-wind friendly)we haue croſs'd,
To execute the Charge my Father gaue me,
For viſiting your Highneſſe : My beſt Traine
I haue from your *Sicilian* Shores diſmiſs'd ;
Who for *Bohemia* bend, to ſignifie
Not onely my ſucceſſe in *Libia* (Sir)
But my arriuall, and my Wifes, in ſafetie

181. *Brother*,] *Brother !* Rowe+, Var. Rann, Coll. Ktly.
182. *Gentleman*)] *gentleman !* Mal. Steev. Var. Knt, Wh.
188. *At leaſt*] *At best* Wh. ii.
192. Libia] $F_2$. Lybia $F_3F_4$, Rowe, Pope i. *Libya* Pope ii. *Lydia* or *Lycia* Douce.
195, 196. One line, Han. et seq.
197. *his parting*] *his, parting* Han. Cap. et seq. (subs.). *her parting* Thirlby (Nichols, ii, 226). *at parting* Heath. *her, parting* Ktly.

197. **proclaym'd his parting**] JOHNSON: This is very ungrammatical and obscure. We may better read: 'proclaim'd *her* parting,' etc. The prince first tells that the lady came from Libya; the King, interrupting him, says, from Smalus? from him, says the Prince, whose tears, at parting, showed her to be his daughter.—STEEVENS: The obscurity arises from want of proper punctuation. By placing a comma after 'his,' I think the sense is cleared.

198. **South-wind friendly**] See ABBOTT (§ 380) for instances where adjectives are used instead of a participle; here an adverb is so used.

Here, where we are.
*Leo.* The bleſſed Gods
Purge all Infection from our Ayre, whileſt you
Doe Clymate here : you haue a holy Father,
A gracefull Gentleman, againſt whoſe perſon
(So ſacred as it is) I haue done ſinne,
For which, the Heauens (taking angry note)
Haue left me Iſſue-leſſe : and your Father's bleſs'd
(As he from Heauen merits it) with you,
Worthy his goodneſſe. What might I haue been,
Might I a Sonne and Daughter now haue look'd on,
Such goodly things as you ?

*Enter a Lord.*

*Lord.* Moſt Noble Sir,
That which I ſhall report, will beare no credit,
Were not the proofe ſo nigh. Pleaſe you (great Sir)
*Bohemia* greets you from himſelfe, by me :
Deſires you to attach his Sonne, who ha's
(His Dignitie, and Dutie both caſt off)
Fled from his Father, from his Hopes, and with
A Shepheards Daughter.
*Leo.* Where's *Bohemia* ? ſpeake :
*Lord.* Here, in your Citie : I now came from him.
I ſpeake amazedly, and it becomes
My meruaile, and my Meſſage. To your Court

205. *we are*] *we happily are* Han. Cap.
206. *The bleſſed*] *Oh !* (or *And*) *may the blessed* Mitford ap. Cam.
207. *whileſt*] *whilſt* $F_4$ et seq.
208. *holy*] *noble* Coll. MS.
217. Scene iv. Pope+.
220. *nigh*] *high* Theob. ii, Warb. Johns. Var. '73.
223. No parenthesis, Rowe, Pope.
227. *your*] *the* Var. '03, '13, '21.
229. *meruaile*] *marvel* $F_4$.
*Meſſage. To*] *Meſſage, to* $F_4$. *message : to* Rowe+.

205. **Here, where we are.**] MALONE : Unless both the words 'here' and 'where' were here employed as disyllables, the metre is defective. We might read—the *ever*-blessed gods;—but whether there was any omission is very doubtful for the reason already assigned.—RITSON (*Curs. Crit.* p. 60) : O by all means let them be employed as disyllables; they are most useful and excellent things, and make the sweetest versification imaginable. For instance : '*He-ăr, whe-ăr* we arĕ. The blessed Gods.' Or thus, more softly : '*He-rĕe, whe-rĕe* we are. The blessed Gods.'
208. **Clymate**] See IV, iv, 550.
209. **gracefull**] M. MASON : That is, full of grace and virtue.
229. **meruaile**] This is, my own wonderment.

Whiles he was haſtning (in the Chaſe, it ſeemes,
Of this faire Couple) meetes he on the way
The Father of this ſeeming Lady, and
Her Brother, hauing both their Countrey quitted,
With this young Prince.
*Flo.* *Camillo* ha's betray'd me;
Whoſe honor, and whoſe honeſtie till now,
Endur'd all Weathers.
*Lord.* Lay't ſo to his charge:
He's with the King your Father.
*Leo.* Who? *Camillo*?
*Lord.* *Camillo* (Sir:) I ſpake with him: who now
Ha's theſe poore men in queſtion. Neuer ſaw I
Wretches ſo quake: they kneele, they kiſſe the Earth;
Forſweare themſelues as often as they ſpeake:
*Bohemia* ſtops his eares, and threatens them
With diuers deaths, in death.
*Perd.* Oh my poore Father:
The Heauen ſets Spyes vpon vs, will not haue
Our Contract celebrated.
*Leo.* You are marryed?
*Flo.* We are not (Sir) nor are we like to be:

230. *Whiles*] *Whilst* Rowe+.
241. Camillo (*Sir:*)] Camillo? (*Sir:*) $F_4$. *Camillo? Sir,* Rowe i. *Camillo, Sir,* Rowe ii+. *Camillo, sir;* Cap. et seq.
248. *ſets Spyes vpon*] *which sets spies on* Pope, Han.

242. **in question**] Schmidt's definition of this as a 'judicial trial,' was probably derived from Delius, who explains it as *Verhör*,—a needless amplification of the ordinary meaning of 'question,' which is simply *conversation*. Naturally the conversation was grave and earnest, but there is no reason to suppose it partook of the nature of a legal investigation.—ED.

248, 249. **The Heauen . . . celebrated**] MRS JAMESON (i, 240): This love of truth, this *conscientiousness*, which forms so distinct a feature in the character of Perdita, and mingles with its picturesque delicacy a certain firmness and dignity, is maintained to the last. . . . During this [present] scene, Perdita does not utter a word. In the strait in which they are placed, she cannot deny the story which Florizel relates; she will not confirm it. Her silence, in spite of all the compliments and greetings of Leontes, has a peculiar and characteristic grace; and, at the conclusion of the scene, when they are betrayed, the truth bursts from her as if instinctively, and she exclaims with emotion, 'The Heavens set spies on us,' etc.

The Starres (I ſee) will kiſſe the Valleyes firſt :
The oddes for high and low's alike.
*Leo.* My Lord,
Is this the Daughter of a King?
*Flo.* She is,
When once ſhe is my Wife.
*Leo.* That once(I ſee) by your good Fathers ſpeed,
Will come-on very ſlowly. I am ſorry
(Moſt ſorry) you haue broken from his liking,
Where you were ty'd in dutie : and as ſorry,
Your Choiſe is not ſo rich in Worth, as Beautie,
That you might well enioy her.
*Flo.* Deare, looke vp :
Though *Fortune*, viſible an Enemie,
Should chaſe vs, with my Father ; powre no iot
Hath ſhe to change our Loues. Beſeech you (Sir)
Remember, ſince you ow'd no more to Time

258. *once*] As a quotation, Johns. Var. '73, Dyce, Cam. Wh. ii.
262. *Worth*] *birth* Warb. Han.
265. Fortune, *viſible*] *Fortune visible*, Han.
266. *Father; powre*] *father, power* Knt, Coll. Dyce, Wh. Cam.
268. *ſince*] *when* Ktly conj.

253. **The oddes . . . alike**] CAPELL (p. 181): The difficulties of high and low's meeting, the 'odds' that lay against them for doing it, were hardly less than that of the 'valleys and stars' meeting. [I think it is only fair to infer that in 'high and low' Capell refers to rank, in which case he is more correct than DOUCE, who finds in these words a 'quibble upon the false dice so called.' In this opinion of Douce, Malone and Steevens silently acquiesce. But I doubt that false dice were ever called 'high and low'; they were termed high-*men* and low-*men*. Capell is right as far as the interpretation of 'high and low' is concerned, but I cannot extract from his note what I think is the full meaning of the line.—SINGER paraphrases it thus: 'Fortune is as unfavourable to us as Prince and Princess, as when we were Shepherd and Shepherdess.' This paraphrase is defective, I think, inasmuch as it makes Fortune 'unfavourable,' whereas Florizel says that the 'odds' are 'alike'; this leads us to the true meaning, which is, I think, that the degree of probability, the odds, the balance in favour, will be the same for the high-born and the low-born. Fortune will favour Florizel no more than she favours Doricles, and the case is so hopeless that the stars will kiss the valleys first, and Fortune will not intervene.—ED.]

262. **Worth**] JOHNSON: 'Worth' signifies any kind of *worthiness*, and among others that of high descent. The king means that he is sorry the Prince's choice is not in other respects as worthy of him as in beauty.—MALONE: Our author often uses 'worth' for *wealth*; which may also, together with high birth, be here in contemplation.

268. **since**] That is, when; for other examples see ABBOTT, § 132.

Then I doe now: with thought of ſuch Affections,
Step forth mine Aduocate : at your requeſt,
My Father will graunt precious things, as Trifles.
*Leo.* Would he doe ſo, I'ld beg your precious Miſtris,
Which he counts but a Trifle.
*Paul.* Sir (my Liege)
Your eye hath too much youth in't : not a moneth
'Fore your Queene dy'd, ſhe was more worth ſuch gazes,
Then what you looke on now.
*Leo.* I thought of her,
Euen in theſe Lookes I made. But your Petition
Is yet vn-anſwer'd : I will to your Father :
Your Honor not o're-throwne by your deſires,
I am friend to them, and you : Vpon which Errand
I now goe toward him : therefore follow me,
And marke what way I make: Come good my Lord.
*Exeunt.*

269. *Affections,*] *affections.* Warb.
275. *moneth*] *month* $F_4$.
279. *theſe*] *those* Cap. conj.
[To Florizel. Theob.
282. *I am*] *I'm* Pope+, Dyce ii, iii.
*friend'*] *a friend* Var. '03, '13, '21, Coll. Wh. i.

272. **I'ld beg**] HALLIWELL: The present line would probably not have been written, had not the author had in his remembrance the revolting conclusion of the original novel. It is true that in the text there is merely the evidence of great kindness, yet the prose tale has probably exerted an influence in the direction of the dialogue. [This may possibly be so, but mark the delicate and deeply pathetic turn which Shakespeare imparts to it in, 'I thought of her, even in those looks I made.' —ED.]

281. **not o're-throwne**] ABBOTT (§ 377): The participle is often used to express a condition where, for perspicuity, we should now mostly insert *if*.

## *Scœna Secunda.*

*Enter Autolicus, and a Gentleman.*

*Aut.* Beſeech you (Sir) were you preſent at this Relation?

1. Scœna...] Scene v. Pope+. Near the Court in Sicily. Theob. The same. Before the Palace. Cap. 2. Autolicus] Autolichus $F_3F_4$.

1. GILDON (p. 336): The narration of the Discovery in the last Act is not only entertaining but moving, and [Shakespeare] seems accidentally to have hit on something like the Ancients, whose catastrophes were generally in narration. And is a proof that if our Poets had the genius of Shakespear, the shocking representations of the stage might easily and with beauty be thrown into narration, and so leave room for the poet to show his eloquence and imagery.—JOHNSON: It was, I suppose, only to spare his own labour that the poet put this whole scene into narrative, for though part of the transaction was already known to the audience, and therefore could not properly be shewn again, yet the two kings might have met upon the stage, and, after the examination of the old Shepherd, the young lady might have been recognised in sight of the spectators.—HARNESS: Probably this scene is given in narrative that the paramount interest of the play may rest, as it ought to do, with the restoration of Hermione.—HARTLEY COLERIDGE (ii, 150): What was Shakespeare's motive for conveying by narrative what he might have made so pathetic in representation? This is the more strange and provoking, inasmuch as narrative is by no means his forte, except when it is combined with action or passion; and those euphuistic gentlemen talk mere epigram and antithesis, very like, I dare say, the newsmongers of that day, when it was as essential to be quaint as at present to be commonplace. I suspect Shakespeare was hurried in his latter scenes, and could compose this sort of dialogue with the least aid from inspiration.—GERVINUS (p. 815): The poet has wisely placed this recognition of Perdita behind the scenes, otherwise the play would have been too full of powerful scenes. . . . The mere relation of this meeting is in itself a rare masterpiece of prose description.—GUIZOT (p. 406): It is easy to see that Shakespeare was here in a hurry to conclude; the play would have been complete had that which is here narrated been placed on the stage. *Segnius irritant animos demissa per aurem*, etc.—DELIUS (*Sh. Jahrbuch*, 1870, p. 251): Shakespeare gives merely a description of the reconciliation of Leontes and Polixenes and of the recognition of Perdita, either out of regard to the scheme of the play, which is already long drawn out, or else to avoid weakening the effect of the final scene by having it preceded by one of a similar purport. For a mere narrative, prose was here all-sufficient, but for the pathetic and touching subject of this narrative there was needed a euphuistic prose adorned with all delicacies of style, such as the fashion of Shakespeare's day deemed befitting and natural in the mouths of cultivated courtiers. It is manifest that the Poet devoted an especial care to this portion of his drama; the antitheses and parallelisms are arranged artistically, the metaphors and the style are harmoniously rounded. We have an amusing offset to the ceremonious and artistic

*Gent.*1. I was by at the opening of the Farthell, heard the old Shepheard deliuer the manner how he found it: Whereupon(after a little amazedneſſe) we were all commanded out of the Chamber: onely this (me thought) I heard the Shepheard ſay, he found the Child.

*Aut.* I would moſt gladly know the iſſue of it.

*Gent.*1. I make a broken deliuerie of the Buſineſſe; but the changes I perceiued in the King, and *Camillo*, were very Notes of admiration: they ſeem'd almoſt, with ſtaring on one another, to teare the Caſes of their Eyes. There was ſpeech in their dumbneſſe, Language in their very geſture: they look'd as they had heard of a World ranſom'd, or one deſtroyed: a notable paſſion of Wonder appeared in them: but the wiſeſt beholder, that knew

5. *Farthell*] *Fardel* $F_3F_4$.
16. *very*] *every* Anon. ap. Cam.
16. *as they*] *as if they* Rowe, Pope, Han.

prose of the earlier portion of the scene in the downright prose of the two Clowns with their delicious simplicity over their newly born nobility. [Is it not allowable to suppose that Shakespeare was afraid of his actors? He knew, none so well, how easily deep and tragic emotion may be converted by a single false expression into not merely comedy, but even farce. Could a spectator, even the most sympathetic, repress a smile at the sight of Shylock with wildly flying hair and distorted features rushing hither and thither uttering frenzied shrieks for his ducats, and pursued with laughter by all the little boys in Venice? Even in so small a matter as whetting the knife in the Trial Scene of that same play, Edwin Booth said that as Shylock he was always fearful lest he should overdo it, and make it comic, and in the MS stage-directions which he kindly wrote out for this edition it will be noticed that to the direction in regard to whetting the knife, he adds '—not too rapidly,' so conscious was he of the thin partition between tragedy and comedy. Thus here, merely let us vividly picture to ourselves what might be fairly termed the joyous, ebullient antics of Leontes, first begging pardon of Polixenes, then hugging Florizel, then worrying Perdita with his embraces, then wringing the old Shepherd's hand, who was crying vigourously and probably with superfluous noise,—and I think we shall be quite aware that unless all the characters were assumed by actors of commanding power, the scene would degenerate into farce and end amid uproarious jeers.—ED.]

7. **after a little amazednesse**] DEIGHTON: That is, at first the king and Camillo were so amazed at the story that no notice was taken of us, but after a little time we were all ordered to leave the room.

14. **Cases of their Eyes**] STEEVENS has been followed in defining 'Cases' as 'sockets,' and in *Lear*, IV, vi, 141, such appears to be the meaning; but here the meaning is *eyelids*; it is expressly so given in *Per.* III, ii, 99: 'Behold, Her eyelids, the cases to those heavenly jewels,' etc. SCHMIDT, to be right beyond cavil, gives, as the meaning here, both 'eyelids and sockets,' thereby imparting to the expression great vigour, to say the least.—ED.

no more but ſeeing, could not ſay, if th'importance were Ioy, or Sorrow ; but in the extremitie of the one, it muſt needs be. *Enter another Gentleman.*
Here comes a Gentleman, that happily knowes more : The Newes, *Rogero.*

*Gent.2.* Nothing but Bon-fires:the Oracle is fulfill'd: the Kings Daughter is found : ſuch a deale of wonder is broken out within this houre, that Ballad-makers cannot be able to expreſſe it. *Enter another Gentleman.*
Here comes the Lady *Paulina's* Steward, hee can deliuer you more. How goes it now (Sir.) This Newes (which is call'd true) is ſo like an old Tale, that the veritie of it is in ſtrong ſuſpition : Ha's the King found his Heire?

*Gent.* 3. Moſt true, if euer Truth were pregnant by Circumſtance : That which you heare, you'le ſweare you ſee, there is such vnitie in the proofes. The Mantle of Queene *Hermiones :* her Iewell about the Neck of it : the Letters of *Antigonus* found with it, which they know to be his Character : the Maieſtie of the Creature, in reſemblance of the Mother : the Affection of Nobleneſſe,

21. Enter...] Enter Rogero. Sta.
22. *happily*] *haply* Coll. Sing. Kly, Cam. Wh. ii.
27. Enter another...] Enter a third... Cap. Enter Paulina's Steward. Sta.
29. *Sir.*] *Sir?* $F_3F_4$.
33. *Circumſtance*] *circumstances* Cap. (Corrected in Errata.)
35. Hermiones] *Hermione's* Cap. Mal. Wh. Sta. Dyce ii, iii, Cam. *Hermione* Rowe et cet.

19. **importance**] MALONE: That is, *import.*—COLLIER (ed. ii): But the word is rather to be taken in its etymological sense, from the Fr. *emporter.* Spenser uses 'important' in a kindred manner: 'He fiercely at him flew, And with important outrage him assailed.' The meaning of the text seems to be, that a mere beholder could not have said whether they were *carried away* by joy or by sorrow.—R. G. WHITE (ed. i): The meaning seems plainly to be, 'if their passion were of joyful or sorrowful import.' [Halliwell quotes only Collier, Dyce quotes only R. G. White, whose definition is really the same as Malone's.]

26. **Ballad-makers**] See IV, iv, 303.

32, 33. **Truth . . . Circumstance**] DELIUS explains 'pregnant' by *clear, perfectly evident,* and SCHMIDT, who generally follows Delius, gives as its equivalent: '*probable in the highest degree, clear, evident.*' I incline to think that the whole phrase means 'if ever truth were stored full by circumstance.' Wherever Shakespeare uses the word 'pregnant' it will be generally found to involve the idea of *fulness,* whether it be of information, of proof, of fawning, etc.—ED.

38. **the Affection**] MALONE: 'Affection' here perhaps means *disposition* or *quality.* The word seems to be used nearly in the same sense in the following

which Nature ſhewes aboue her Breeding, and many o-
ther Euidences, proclayme her, with all certaintie, to be
the Kings Daughter. Did you ſee the meeting of the
two Kings?

*Gent.*2. No.

*Gent.*3. Then haue you loſt a Sight which was to bee
ſeene, cannot bee ſpoken of. There might you haue be-
held one Ioy crowne another, ſo and in ſuch manner, that
it ſeem'd Sorrow wept to take leaue of them: for their
Ioy waded in teares. There was caſting vp of Eyes, hol-
ding vp of Hands, with Countenance of ſuch diſtraction,
that they were to be knowne by Garment, not by Fauor.
Our King being ready to leape out of himſelfe, for ioy of
his found Daughter; as if that Ioy were now become a
Loſſe, cryes, Oh, thy Mother, thy Mother: then askes
*Bohemia* forgiueneſſe, then embraces his Sonne-in-Law:
then againe worryes he his Daughter, with clipping her.
Now he thanks the old Shepheard (which ſtands by, like
a Weather-bitten Conduit, of many Kings Reignes.) I

56. *which*] *who* Rowe+, Var. '73. 57. *Weather-bitten*] *weather-beaten* $F_3F_4$, Rowe+, Cap. Coll. ii (MS).

title: 'The first set of Italian Madrigalls Englished, not to the sense of the Original Ditty, but to the *Affection* of the Noate,' etc., by Thomas Watson, 1590. ['Affection' is certainly not used here as it is in I, ii, 167: 'Affection, thy intention stabs the center.' In the present Euphuistic language 'the affection of nobleness' means simply 'the noble affection' or 'the noble quality which Nature reveals above her peasants' breeding.'—ED.]

46. **so and in such manner**] RITSON: Our author seems to have picked up this little piece of tautology in his clerkship. It is the technical language of conveyancers.

49. **Countenance**] DEIGHTON: If 'countenance' is to be retained, it may either be taken as in reality plural, there being other examples in Shakespeare of nouns in *-ce* having such forms for their plural; or as the abstract for the concrete.

50. **Fauor**] That is, *features, countenance.*

55. **clipping her**] That is, embracing her.

56. **which stands by**] Although ABBOTT (§ 265) gives examples of 'which' used for *who*, yet it is possible that 'which' is here used proleptically in reference to the conduit, in which simile, by the way, we see the 'gentlemanlike tears' whereof the Clown afterward boasted.—ED.

57. **Weather-bitten**] STEEVENS: Hamlet says, 'The air *bites* shrewdly'; and the Duke in *As You Like It:* 'when it *bites* and blows.' 'Weather-bitten' may, therefore, mean *corroded* by the weather.—RITSON: Antony Munday, in the Preface to *Gerileon of England*, the second part, etc. 1592, has: 'winter-bitten epitaph.'—

neuer heard of ſuch another Encounter;which lames Report to follow it,and vndo's deſcription to doe it.

*Gent.*2. What, 'pray you, became of *Antigonus*, that carryed hence the Child?

*Gent.*3. Like an old Tale ſtill, which will haue matter to rehearſe, though Credit be aſleepe, and not an eare open ; he was torne to pieces with a Beare : This auouches the Shepheards Sonne; who ha's not onely his Innocence (which ſeemes much)to iuſtifie him, but a Hand-kerchief and Rings of his, that *Paulina* knowes.

*Gent.* 1. What became of his Barke, and his Followers?

*Gent.* 3. Wrackt the ſame inſtant of their Maſters death, and in the view of the Shepheard : ſo that all the Inſtruments which ayded to expoſe the Child,were euen then loſt, when it was found. But oh the Noble Combat, that 'twixt Ioy and Sorrow was fought in *Paulina*. Shee had one Eye declin'd for the loſſe of her Husband, another eleuated,that the Oracle was fulfill'd: Shee lifted the Princeſſe from the Earth, and ſo locks her in embracing, as if ſhee would pin her to her heart, that ſhee might no more be in danger of looſing.

59. *to doe it*] *to draw it* Han. *to do it justice* Sing. conj., Ktly. *to show it* Coll. ii, iii (MS).

62. *matter*] *matters* $F_4$, Rowe+, Var. Rann.

64. *with a*] *of a* Cap. conj.

70. *Wrackt*] *Wreckt* Theob. ii. *Wreck'd* Han.

77. *locks*] *lock'd* Han.

79. *looſing*] *loſing* Ff. *losing her* Coll. ii (MS), Ktly, Huds.

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HENLEY: Conduits, representing a human figure, were heretofore not uncommon. See *Romeo and Juliet:* 'How now? a conduit, girl? what still in tears?' etc.

58, 59. **lames Report to follow it**] MALONE: Cf. *Temp.* IV, i, 10: 'She will outstrip all praise And make it *halt* behind her.' Again in the 103d *Sonnet:* a 'face That *overgoes my blunt invention* quite.'

59. **to doe it**] COLLIER (ed. ii): The old compositor blundered between 'do,' which he printed, and *show* which must have stood in the MS under his eyes; the word 'undoes,' just before, probably added to his confusion, and the old Corrector of $F_2$ erased 'do' and placed *show* on his margin; the last is, in all probability right.—DEIGHTON: The word 'do' is here used in antithesis to 'undoes it' in another sense.

64. **with a Beare**] See V, i, 143.

75, 76. **one Eye declin'd . . . another eleuated**] Cf. *Ham.* I, ii, 11: 'With one auspicious and one dropping eye.'

79. **loosing**] COLLIER (ed. ii, reading 'losing *her*' in his text): *Her* is from the

*Gent.* 1. The Dignitie of this Act was worth the audience of Kings and Princes, for by ſuch was it acted.

*Gent.* 3. One of the prettyeſt touches of all, and that which angl'd for mine Eyes (caught the Water, though not the Fiſh) was, when at the Relation of the Queenes death (with the manner how ſhe came to't, brauely confeſs'd, and lamented by the King) how attentiueneſſe wounded his Daughter, till (from one ſigne of dolour to another) ſhee did (with an *Alas*) I would faine ſay, bleed Teares; for I am ſure, my heart wept blood. Who was moſt Marble, there changed colour: ſome ſwownded, all

83. *caught*] *and caught* Ktly.

83, 84. (*caught...Fiſh*)] Om. Warb. Han.

85. *to't*] Ff, Cap. Coll. Dyce, Sta. Huds. Rlfe, Wh. ii. *to it* Rowe et cet.

85, 86. *brauely...King*)] In parenthesis, Cap. et seq. (generally).

85. *brauely*] *heavily* Coll. ii, iii (MS).

90. *Marble, there*] $F_2$, Theob. Warb. Johns. Var. '73. *Marble there* $F_3$, Pope, Han. Knt, Coll. Dyce, Wh. Sta. Ktly, Cam. Rlfe. *marble there*, $F_4$, Rowe et cet.

*ſwownded*] $F_2$. *ſwounded* $F_3F_4$, Rowe. *swooned* Pope.

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MS, and is absolutely necessary to the completion of the sentence. [Collier abandoned *her* in his Third Edition, having discovered, it is to be presumed, that 'she' in this clause does not refer to Paulina, but to Perdita. We have already had a present for a past participle in IV, iv, 599, 'your discontenting father,' *i. e.* your discontented father. So here, 'losing' is equivalent to *being lost*.—ED.]

83, 84. **caught the Water, though not the Fish**] WARBURTON: I dare pronounce these words a most stupid interpolation of some player, that angled for a witticism; and therefore have struck them out of the text.—CAPELL (p. 181): A poor conceit certainly; but not therefore an 'interpolation of players.' But, without seeking to prove its genuineness by example (for which we need go no further than lines 47 and 48 of this scene), what conception can readers possibly have of the expressions before them: 'angl'd for mine eyes' when these words are dismissed? [If it were not for the stilted language throughout of all these courtiers, Warburton's temerity might be heartily commended.—ED.]

84–86. **when at the Relation . . . how attentiuenesse**] ABBOTT (§ 415): An instance of the construction changed by change of thought. The narrator first intends to narrate the point of time, then diverges into the manner, of the action.

85. **brauely confess'd**] COLLIER (ed. ii): May we not be sure that the word 'bravely' was a misprint, and that the old MS Corrector was well warranted when he changed 'bravely' to *heavily*? The two words were easily confounded.

90. **most Marble**] STEEVENS: That is, most petrified with wonder.—M. MASON (p. 138): It means those who had the hardest hearts. It would not be extraordinary that those persons should change colour who were petrified with wonder, though it was, that hardened hearts should be moved by a scene of tenderness.—MALONE: So in *Hen. VIII.*: II, iii, 11: 'Hearts of most hard temper Melt and lament for her.'—STEEVENS: Mason and Malone may be right. Cf. *Ant. & Cleop.* V, ii, 240: 'now

ſorrowed : if all the World could haue ſeen't, the Woe had beene vniuerſall.

*Gent.*1. Are they returned to the Court?

*Gent.*3. No : The Princeſſe hearing of her Mothers Statue (which is in the keeping of *Paulina*) a Peece many yeeres in doing, and now newly perform'd, by that rare Italian Maſter, *Iulio Romano*, who (had he himſelfe Eter-

97. *he*] Om. Rowe i.

from head to foot I am marble-constant.' [The Text. Notes show that the comma after 'Marble' is shifted in the Fourth Folio. Perhaps those editors are the wisest who evade the difficulty by omitting the comma altogether.—ED.]

92. vniuersall] COLLIER (ed. ii): It may deserve a note that the whole of this description, from 'Did you see the meeting of the two kings' [line 41], is struck out by the MS, as if not formerly acted.

96, 97. newly perform'd . . . Iulio Romano] THEOBALD: Julio Romano was born in 1492, and died in 1546. Fine and generous as this tribute of praise must be owned, yet it was a strange absurdity, sure, to thrust it into a Tale, the action of which is supposed within the period of Heathenism, and whilst the oracles of Apollo were consulted. This, however, was a known and wilful anachronism.—WARBURTON: This passage is quite unworthy Shakespeare. 1. He makes his speaker say, that was Julio Romano the God of Nature, he would outdo Nature. For that is the plain meaning of the words: 'had he himself eternity, and could put breath into his work, he would beguile Nature of her custom.' 2ndly, He makes of this famous Painter, a Statuary; but, what is worst of all, a *painter of statues*.—HEATH (p. 220): The plain meaning is no other than this: Were Julio Romano as immortal as Nature, and could, like her, put breath into his works, he would be so generally preferred as to beguile her of her custom. . . . I suppose the painting a statue executed under his own direction, on a particular occasion, and for a particular purpose, could be no disparagement to him.—CAPELL (p. 182): It is not said by the Poet that this painter was the supposed statue's carver, but its colourer, for which his word is 'perform'd'; it had been 'many years in doing' (carving) and was 'now newly perform'd' (finished by having colouring given it) by the hand of 'that rare master;' the supposition of colouring being in this case necessary; And for the compliment,—that has no fault in it but excess, a thing expected in compliment; nature and nature's God are distinct, not confounded as [Warburton] says; the sense of 'had he eternity' being only—had he a portion of the Divinity, such portion as should enable him to *put breath into his work;* and the thing asserted,—that, if he had such, he 'would beguile of her custom' nature who is God's agent.—JOHNSON: By 'eternity' Shakespeare means only *immortality*, or that part of eternity which is to come; so we talk of *eternal* renown, and *eternal* infamy. *Immortality* may subsist without *divinity*; and therefore the meaning only is, that if Julio could always continue his labours, he would mimic nature.—TOLLET calls attention to the following passage in Jonson's *Magnetic Lady*, V, v: '*Dr. Rut.* I'll have her statue cut now in white marble. *Sir Moth.* And have it painted in most orient colours. *Dr. Rut.* That's right! all city statues must be painted,' etc. Whereon GIFFORD has this note: This practice sir Henry Wotton calls an 'English Barbarism.' If sir Henry

[96, 97. **newly perform'd, by that rare Italian Master, Iulio Romano**] were only known by this expression, no great injustice would be done by concluding that he had read to as little purpose as he had travelled. The custom of painting and gilding statues (however *barbarous* it may be) is of all ages and countries.—GREEN (p. 111): Whether any of Julio Romano's works were in England during the reign of Elizabeth we cannot affirm positively; but as there were 'sixteen by Julio Romano' in the fine collection at Whitehall, made, or, rather, increased by Charles I., of which Henry VIII. had formed the nucleus, it is very probable there were in England some by that master as early as the writing of the *Winter's Tale*, or even before. It may therefore be reasonably conjectured that in the statue of Hermione Shakespeare has accurately described some figure which he had seen in one of Julio Romano's paintings.—ELZE (p. 284): To the question why Shakespeare should have selected Julio Romano before all others, some critics may be inclined to answer that he picked up the name at random, if we may use the expression. But such an answer would be quite unsatisfactory in the face of the fact that the poet most correctly estimates Romano's merits as an artist, and praises him not only in eloquent, but in the most appropriate words. . . . No art-critic or art-historian can find anything to object to in his judgement of Romano. Kugler (*Kunstgeschichte*, 1842, p. 728) says that Romano's peculiar tendency induced him 'to unfold in rapid strokes, a bold, fresh, natural life, unconcerned about the deeper life of the soul.' . . . Burckhardt's judgement agrees entirely with Kugler's. . . . The question here forces itself upon us as to the source whence Shakespeare may have drawn his knowledge. [Fynes Moryson, Tom Coryat, etc.], even apart from chronological impossibility, could not furnish him with materials for his judgement of Romano; they do not treat of art, much less of art-criticism. Manuals of the history of art, which he might have consulted, did not exist, with the exception of one presently to be mentioned, nor is it likely that there existed in London any of Romano's paintings, or copies of them, accessible to Shakespeare. Whence then did he obtain his knowledge, if not by having seen Romano's paintings himself? The Palazzo del T in Mantua, built by Romano, and filled with his paintings and drawings, was one of the wonders of the age. We cannot be surprised if it was here * that Shakespeare became enchanted by Romano's works in all their richness and beauty, and that he here learned to form a correct judgement of the peculiar nature of his art. The chief and apparently the most serious objection to this hypothesis, is very obvious—Shakespeare makes Romano a sculptor! Does not this prove complete ignorance, and could he have committed such an unpardonable mistake if he himself had been at Mantua? . . . What, however, will be said if just this seeming error should most unexpectedly serve to confirm our hypothesis? In Vasari, who, according to his own account, visited Romano at Mantua, we find the following two Latin epitaphs of the great painter: 'Romanus moriens secum tres Julius arteis Abstulit: haud mirum quatuor unus erat.' The second inscription, which in Vasari precedes this distich, runs as follows: 'Videbat Jupiter corpora sculpta pictaque Spirare, aedes mortalium aequarier coelo Julii virtute Romani: tunc iratus Concilio divorum omnium vocato Illum aetereis sustulit: quod pati nequiret Vinci aut aequari ab homine terrigena.' *Tres artes! Corpora sculpta!* It is true that Vasari makes no further mention of Romano's sculptures, neither do his German translators, nor, as far as we know, any recent art-historian, say a word about them. But Shake-

* Be it remembered that Elze's admirable Essay is written to prove that Shakespeare must have travelled in Italy.—ED.

nitie, and could put Breath into his Worke) would be-
guile Nature of her Cuſtome, ſo perfectly he is her Ape:
He ſo neere to *Hermione*, hath done *Hermione*, that they
ſay one would ſpeake to her, and ſtand in hope of anſwer.
Thither (with all greedineſſe of affection) are they gone,
and there they intend to Sup.

*Gent.2.* I thought ſhe had ſome great matter there in
hand, for ſhee hath priuately, twice or thrice a day, euer
ſince the death of *Hermione*, viſited that remoued Houſe.
Shall wee thither, and with our companie peece the Re-
ioycing ?

98. *put Breath*] $F_2$. *but breath* $F_3$. 101. *to her*] *ro her* $F_4$. *but breathe* $F_4$.

speare is nevertheless right; he has made no blunder, he has not abused poetic license by introducing Romano as a sculptor. And more than this, his praise of Romano wonderfully agrees with the second epitaph, in which truth to nature and to life is likewise praised as being Julio's chief excellence ('if he could put breath into his work,'—videbat Jupiter corpora spirare). Is this chance? Whether the statement of the two inscriptions, that Julio Romano was a sculptor as well as a painter and architect, be in accordance with historical facts or not, does not matter in the present case. Shakespeare had the less reason to doubt it, as the union of the three arts in one and the same hand was by no means without illustrious examples among Italian artists. In either case we here stand before the dilemma: either Shakespeare must have studied Vasari, or he had been in Mantua and had there seen Romano's works and read his epitaphs. A third supposition—oral communication—will hardly serve the purpose. . . . Vasari's work was first published in 1550, . . . but it was not translated into English till three hundred years afterward (1850). Shakespeare must therefore have been a perfect master both of the Italian and Latin languages, to have made use of the work and the epitaphs. Vasari, it is true, repeatedly praises the truth to nature by which Julio's works are distinguished, . . . but was Vasari a book of so great an attraction for Shakespeare that he should have perused it without occasion? [In the *Shakespeare Jahrbuch*, 1894, p. 249, SARRAZIN attempts to prove that the paintings described in the *Rape of Lucrece* were the frescoes, in Mantua, by Julio Romano, of the Trojan War, etc.]

99. **of her Custome**] JOHNSON: That is, of *her trade*,—would draw her customers from her.

104–106. **I thought . . . remoued House**] HUDSON (p. 27): Nothing could better suggest the history of that quiet, placid intercourse, with its long record of patient, self-rewarding service; a fellowship in which little needed to be said, for each knew what was in the other's mind by a better language than words. It is such an idea of friendship as it does the heart good to rest upon. . . . What a powerful charm of love and loyalty must have been cast upon Paulina's impulsive tongue, that she should keep so reticent of her dear cause through all that time!

*Gent.* 1. Who would be thence, that ha's the benefit of Acceſſe ? euery winke of an Eye, ſome new Grace will be borne : our Abſence makes vs vnthriftie to our Knowledge. Let's along. *Exit.*

*Aut.* Now (had I not the daſh of my former life in me) would Preferment drop on my head. I brought the old man and his Sonne aboord the Prince ; told him, I heard them talke of a Farthell, and I know not what: but he at that time ouer-fond of the Shepheards Daughter(ſo he then tooke her to be)who began to be much Sea-ſick, and himſelfe little better, extremitie of Weather continuing, this Myſterie remained vndiſcouer'd. But 'tis all one to me : for had I beene the finder-out of this Secret, it would not haue relliſh'd among my other diſcredits.

*Enter Shepheard and Clowne.*

Here come thoſe I haue done good to againſt my will, and alreadie appearing in the bloſſomes of their Fortune.

*Shep.* Come Boy, I am paſt moe Children : but thy Sonnes and Daughters will be all Gentlemen borne.

*Clow.* You are well met (Sir.) you deny'd to fight with mee this other day , becauſe I was no Gentleman

112. Exit] Exeunt. Rowe.
113. *had I not*] *had not I* Rowe ii, Pope, Theob. i, Han.
115. *the*] *the the* $F_2$.
119. *extremitie*] *and extremity* Ktly.
123. Scene vi. Pope+.
Clowne] Clown, in new apparel. Coll. ii (MS). Clown, richly dressed. Dyce ii.
127. *moe*] Cam. Wh. ii. *more* Ff et cet.
129–135. As mnemonic, Warb.
130. *this other*] *the other* Han.

109–112. **Who would be . . . along**] WALKER (*Crit.* i, 13) divides this speech into four lines: 'Who would be thence, that has the benefit | Of access? every *winking* of an eye | Some new grace will be born; our absence makes us | Unthrifty to our knowledge; Let's along.' It is incomprehensible why Walker should have wished to turn into verse these four lines in the middle of a scene wholly in prose. There might be some justification had he succeeded in the attempt. The speech is as genuine prose as ever was written, and Walker's division into lines does not change it.—ED.

122. **not haue rellish'd**] That is, would not have been relished by the kings and Florizel.

127. **moe**] See I, ii, 10.

128. **Gentlemen borne**] DOUCE (i, 363): Thus in *The Booke of Honor and Armes*, 1590: 'In saying a gentleman borne, we meane he must be descended from three degrees of gentry, both on the mother's and father's side.'

borne. See you theſe Clothes? ſay you ſee them not, and thinke me ſtill no Gentleman borne: You were beſt ſay theſe Robes are not Gentlemen borne. Giue me the Lye: doe: and try whether I am not now a Gentleman borne.

*Ant.* I know you are now(Sir)a Gentleman borne.

*Clow.* I, and haue been ſo any time theſe foure houres.

*Shep.* And ſo haue I, Boy.

*Clow.* So you haue: but I was a Gentleman borne before my Father: for the Kings Sonne tooke me by the hand, and call'd mee Brother: and then the two Kings call'd my Father Brother: and then the Prince (my Brother)and the Princeſſe(my Siſter)call'd my Father, Father; and ſo wee wept: and there was the firſt Gentleman-like teares that euer we ſhed.

*Shep.* We may liue (Sonne) to ſhed many more.

*Clow.* I: or elſe 'twere hard luck, being in ſo prepoſterous eſtate as we are.

*Aut.* I humbly beſeech you (Sir) to pardon me all the faults I haue committed to your Worſhip, and to giue me your good report to the Prince my Maſter.

*Shep.* 'Prethee Sonne doe: for we muſt be gentle, now we are Gentlemen.

*Clow.* Thou wilt amend thy life?

*Aut.* I, and it like your good Worſhip.

*Clow.* Giue me thy hand: I will ſweare to the Prince, thou art as honeſt a true Fellow as any is in *Bohemia.*

*Shep.* You may ſay it, but not ſweare it.

*Clow.* Not ſweare it, now I am a Gentleman? Let Boores and Francklins ſay it, Ile ſweare it.

131. *ſay*] *say*, Theob.
144. *there was*] *these were* Rann. conj.
144, 145. As mnemonic, Warb.
147. *I.*] *Ay*, Rowe et seq.
155. *and it*] *an it* Theob. ii et seq.
160. *Boores*] *Bores* $F_4$.

132. **You were best**] For this ungrammatical remnant of ancient usage, see ABBOTT, §§ 230 and 352.

144, 145. **there was . . . teares**] ABBOTT (§ 335) gives this as an example of the 'inflection in *-s* preceding a plural subject'; of course it is a legitimate example, but be it remembered that it is the Clown who is speaking.

147. **preposterous**] WALKER (*Crit.* iii, 116): *Quasi* prosperous.

160. **Boores**] HALLIWELL: 'It was my chance to meete two clownes, commonly

*Shep.* How if it be falſe (Sonne?) 161
*Clow.* If it be ne're ſo falſe, a true Gentleman may ſweare it, in the behalfe of his Friend: And Ile ſweare to the Prince, thou art a tall Fellow of thy hands, and that 164

162. *ne're*] *near* Johns.

called *boores*, who because they went in ragged cloathes, strooke no small terrour into mee.'—Coryat's *Crudities*, 1611. 'In our English tongue, the name bore or boore doth truely explaine their swinish condition, for most of them are as full of humanity as a bacon-hog, or a bore, and their wives are as courteous and cleanly as sowes. For the most part of the men they are clad in thin buckerom, unlined, bare legged and footed, neyther band nor scarce shirt, no woollen in the world about them, and thus will they run through all weathers for money by the waggon's side, and though no better apparelled, yet all of them have houses, land, or manuall meanes to live by.'—Taylor's *Workes*, 1630.

160. **Francklins**] JOHNSON: A 'Franklin' is a freeholder, or yeoman, a man above a villain, but not a gentleman. [I cannot believe that either time or space is ill-bestowed in reprinting here the graphic picture which Overbury gives (ed. 1627, sig. O4) of 'A Franklin': 'His outside is an ancient Yeoman of England, though his inside may giue armes (with the best Gentleman) and ne're see the Herauld. There is no truer seruant in the house then himselfe. Though he be Master he sayes not to his seruants, goe to field, but let vs goe; and with his owne eye, doth both fatten his flocke, and set forward all manner of husbandrie. Hee is taught by nature to bee contented with little; his owne fold yeeld him both food and rayment: hee is pleas'd with any nourishment God sends, whilest curious gluttonie ransackes, as it were, *Noah's Arke* for food, onely to feed the riot of one meale. Hee is nere knowne to goe to Law; vnderstanding, to bee Law-bound among men, is like to bee hide-bound among his beasts; they thriue not vnder it; and that such men sleepe as vn-quietly, as if their pillowes were stuft with Lawyers pen-kniues, When he builds, no poore Tenants cottage hinders his prospect: they are indeed his Almes-houses, though there be painted on them no such superscription. He neuer sits vp late, but when he hunts the Badger, the vowed foe of his Lambes: nor vses hee any cruelty, but when he hunts the Hare, nor subtilty but when he setteth snares for the Snite, or pitfals for the Blacke-bird; nor oppression, but when in the moneth of Iuly, he goes to the next Riuer, and sheares his sheepe. He allowes of honest pastime, and thinkes not the bones of the dead anything bruised, or the worse for it, though the countrey Lasses dance in the Church-yard after Euen-song. Rocke-Monday, and the Wake in Summer, shrouings, the wakefull ketches on Christmas Eue, the Hoky, or Seed-cake, these he yeerely keepes, yet holds them no reliques of Popery. He is not so inquisitiue after newes deriued from the priuie closet, when the finding an eiery of Hawkes in his owne ground, or the foaling of a Colt come of a good straine, are tydings more pleasant, more profitable. Hee is Lord paramount within himselfe, though hee hold by neuer so meane a Tenure; and dyes the more contentedly (though he leaue his heire young) in regard he leaues him not liable to a couetous Guardian. Lastly, to end him; hee cares not when his end comes, he needs not feare his Audit, for his *Quietus* is in heauen.'—ED.]

164. **a tall Fellow of thy hands**] In a note on *Every Man in his Humour*, IV,

thou wilt not be drunke: but I know thou art no tall Fellow of thy hands, and that thou wilt be drunke: but Ile ſweare it, and I would thou would'ſt be a tall Fellow of thy hands.

*Aut.* I will proue ſo (Sir) to my power.

*Clow.* I, by any meanes proue a tall Fellow: if I do not wonder, how thou dar'ſt venture to be drunke, not being a tall Fellow, truſt me not. Harke, the Kings and the Princes (our Kindred) are going to ſee the Queenes Picture. Come, follow vs: wee'le be thy good Maſters. *Exeunt.*

## *Scæna Tertia.*

*Enter Leontes, Polixenes, Florizell, Perdita, Camillo, Paulina: Hermione (like a Statue:) Lords, &c.*

*Leo.* O graue and good *Paulina*, the great comfort
That I haue had of thee?

*Paul.* What (Soueraigne Sir)
I did not well, I meant well: all my Seruices
You haue pay'd home. But that you haue vouchſaf'd
(With your Crown'd Brother, and theſe your contracted

172. *not.*] *not.* [Trumpets] Coll. ii. *not.* [Trumpets within] Dyce ii.

174. *Maſters*] *Maſter* Ff, Rowe.

1. Scene vii. Pope+.

Paulina's House. Pope. The same. A Chapel in Paulina's House: at upper End, a Nich; a Curtain before it. Cap.

2. Florizell,] Plorizell, $F_2$.

3. Hermione (like a Statue:)] Om. Rowe et seq.

6. *Soueraigne*] *Soveragine* $F_2$.

v, p. 124, GIFFORD remarks: 'There is scarcely a writer of Jonson's age who does not frequently use "tall" in the sense of bold or courageous.' For the phrase 'Fellow of thy hands,' of which Halliwell gives more than a folio page of quotations containing it, I think Cotgrave's definition of *Homme à la main* (s. v. *main*) is ample; it is: 'A man of execution or valour; a man of his hands.'

174. **good Masters**] WHALLEY: It was the fashion for an inferior, or suitor, to beg of the great man, after his humble commendations, that he would be *good master* to him. Many letters written at this period run in this style. Thus Fisher, Bishop of Rochester, when in prison, in a letter to Cromwell to relieve his want of clothing: 'Furthermore, I beseeche you to be *gode master* unto one in my necessities, for I have neither shirt, nor sute, nor yet other clothes, that are necessary for me to wear.'

9. **With your . . . your contracted**] STAUNTON: This verse reads so uncouthly that we suspect the second 'your' to be an interpolation of the compositor.

Heires of your Kingdomes) my poore Houſe to viſit ;
It is a ſurplus of your Grace, which neuer
My life may laſt to anſwere.
*Leo.* O *Paulina*,
We honor you with trouble : but we came
To ſee the Statue of our Queene. Your Gallerie
Haue we paſs'd through, not without much content
In many ſingularities ; but we ſaw not
That which my Daughter came to looke vpon,
The Statue of her Mother.
*Paul.* As ſhe liu'd peereleſſe,
So her dead likeneſſe I doe well beleeue
Excells what euer yet you look'd vpon,
Or hand of Man hath done : therefore I keepe it
Louely, apart. But here it is : prepare
To ſee the Life as liuely mock'd, as euer
Still Sleepe mock'd Death : behold, and ſay 'tis well.

22. *you*] *you've* Anon. ap. Cam.
24. *Louely*] *Lovely* Ff. *Lonely* Han. Cap. et seq.
26. [Paulina draws a Curtain, and discovers Hermione standing like a Statue. Rowe, et seq. (subs.).

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14. **We honor you with trouble**] Cf. *Macb.* I, vi, 12–14: Herein I teach you How you shall bid God 'ild you for your pains, And thank us for your trouble.'

24. **Louely**] WARBURTON: That is, charily; with more than ordinary regard and tenderness. The Oxford editor [*i. e.* Hanmer] reads *Lonely*. As if it could be *apart* without being *alone!*—JOHNSON: I am yet inclined to *lonely*, which in the old angular writing cannot be distinguished from *lovely*. To say, that 'I keep it alone, separate from the rest,' is a pleonasm which scarcely any nicety declines.—MALONE: In *Rich. III.* we find this very error: 'Advantaging their *loue* with interest Of ten times double.' [IV, iv, 323.] Here we have 'loue' instead of *lone*, the old spelling of *loan*.—CAMBRIDGE EDITORS: Halliwell says that 'Lonely' is the reading of the First Folio. Capell's copy has 'Louely,' and the same is found in Dr Ferrers' copy, and in another copy in the Library of Trinity College, Cambridge. [It is 'Louely' in Verner and Hood's Reprint, 1807, in Booth's Reprint, in Staunton's Photolithograph, and in the First Folio in the Library of the present Ed.]

26. COLLIER (ed. ii): The MS adds these important words to the stage-direction, *Music playing.—A pause.* Such was the mode in his time. [This is not clearly expressed. Collier means, I think, that the important words: *A pause* are added to the stage-direction: *Music playing*. It cannot be that all four words were added to the 'stage-direction'; there is no stage-direction in the Second Folio. His own stage-direction here is virtually Rowe's, except that in his ed. ii he says *undraws* instead of *draws* as in his ed. iii, and in Rowe.]—LADY MARTIN (p. 385): It was necessary that Paulina should lay emphasis on the colouring of the statue, as the living Hermione, however skillfully arrayed, must of necessity be very different from an ordi-

I like your ſilence, it the more ſhewes-off
Your wonder: but yet ſpeake, first you (my Liege)
Comes it not ſomething neere?
*Leo.* Her naturall Poſture.
Chide me (deare Stone) that I may ſay indeed
Thou art *Hermione*; or rather, thou art ſhe,
In thy not chiding: for ſhe was as tender
As Infancie, and Grace. But yet (*Paulina*)

27. *ſhewes-off*] Om. hyphen, Ff.

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nary statue. My dress in acting this scene was arranged to carry out this effect. It was composed of soft white cashmere, the draperies and edges bordered with the royal purple enriched with a tracery in gold, and thus harmonising with the colouring of the lips, eyes, hair, etc., of the statue. . . . At the back of the stage, when I acted in this play, was a dais which was led up to by a flight of six or eight steps, covered with rich cloth of the same material and crimson colour as the closed curtain. The curtains when gradually opened by Paulina disclosed, at a little distance behind them, the statue of Hermione, with a pedestal of marble by her side. Here, let me say, that I never approached this scene without much inward trepidation. You may imagine how difficult it must be to stand in one position, with a full light thrown upon you, without moving an eyelid for so long a time. I never thought to have the time measured, but I should say it must be more than ten minutes,—it seemed like *ten* times ten. I prepared myself by picturing what Hermione's feelings would be when she heard Leontes' voice, silent to her for so many years, and listened to the remorseful tender words addressed to what he believed to be her sculptured semblance. Her heart hitherto has been full only of her lost children. She has thought every other feeling dead, but she finds herself forgetting all but the tones of the voice, once so loved, now broken with the accents of repentance and woe-stricken desolation. To her own surprise her heart, so long empty, loveless, and cold, begins to throb again, as she listens to the outpourings of a devotion she had believed to be extinct. She would remember her own words to him, when the familiar loving tones were turned to anger and almost imprecation: 'I never wished to see you sorry, now I trust I shall.' Of the sorrow she had thus wished for him, she is now a witness, and it all but unnerves her. Paulina had, it seemed to me, besought Hermione to play the part of her own statue, in order that she might hear herself apostrophised, and be a silent witness of the remorse and unabated love of Leontes before her existence became known to him, and so be moved to that forgiveness which, without such proof, she might possibly be slow to yield. She is so moved; but for the sake of the loving friend, to whom she has owed so much, she must restrain herself, and carry through her appointed task. But, even although I had fully thought out all this, it was impossible for me ever to hear unmoved what passes in this wonderful scene. My first Leontes was Mr Macready, and, as the scene was played by him, the difficulty of wearing an air of statuesque calm became almost insuperable. As I think over the scene now, his appearance, his action, the tones of his voice, the emotions of that time, come back. There was a dead awe-struck silence when the curtains were gradually drawn aside by Paulina. She has to encourage Leontes to speak.

*Hermione* was not ſo much wrinckled, nothing
So aged as this ſeemes.
*Pol.* Oh, not by much.
*Paul.* So much the more our Caruers excellence,
Which lets goe-by ſome ſixteene yeeres, and makes her
As ſhe liu'd now.
*Leo.* As now ſhe might haue done,
So much to my good comfort, as it is
Now piercing to my Soule. Oh, thus ſhe ſtood,
Euen with ſuch Life of Maieſtie (warme Life,
As now it coldly ſtands) when firſt I woo'd her.
I am aſham'd: Do's not the Stone rebuke me,
For being more Stone then it? Oh Royall Peece:
There's Magick in thy Maieſtie, which ha's
My Euils coniur'd to remembrance; and
From thy admiring Daughter tooke the Spirits,
Standing like Stone with thee.
*Perd.* And giue me leaue,
And doe not ſay 'tis Superſtition, that
I kneele, and then implore her Bleſſing. Lady,
Deere Queene, that ended when I but began,
Giue me that hand of yours, to kiſſe.
*Paul.* O, patience:
The Statue is but newly fix'd; the Colour's
Not dry.
*Cam.* My Lord, your Sorrow was too ſore lay'd-on,
Which ſixteene Winters cannot blow away,
So many Summers dry: ſcarce any Ioy
Did euer ſo long liue; no Sorrow,
But kill'd it ſelfe much ſooner.

50. *thy*] *my* Theob. Warb. Johns. Var. '73.
*Spirits*] *spirit* Rowe i.
54. *then*] *thus* Coll. ii (MS).
58. *Colour's*] *colours* Walker, Huds.
59. [Staying Perdita. Cap.
61. *ſixteene Winters cannot*] *cannot sixteen winters* Var. '85.

40. **As she liu'd**] That is, 'As *if*'; see ABBOTT, § 107.

54. **and then**] COLLIER (ed. ii): 'Then' has always been in the text, and it may be right, but it seems much more natural that Perdita should say, 'I kneel and *thus* implore your blessing,' seeing that she instantly addresses the supposed statue.

57. **O, patience**] JOHNSON: That is, 'stay a while, be not so eager.'

58. **the Colour's**] WALKER (*Crit.* iii, 116): *Colours* surely.

63. The syllable lacking in this line, Capell supplied by *sir* after 'sorrow';

*Pol.* Deere my Brother,
Let him, that was the cauſe of this, haue powre
To take-off ſo much griefe from you, as he
Will peece vp in himſelfe.
*Paul.* Indeed my Lord,
If I had thought the ſight of my poore Image
Would thus haue wrought you (for the Stone is mine)
Il'd not haue ſhew'd it.
*Leo.* Doe not draw the Curtaine.
*Paul.* No longer ſhall you gaze on't, leaſt your Fancie
May thinke anon, it moues.
*Leo.* Let be, let be:
Would I were dead, but that me thinkes alreadie.

68. *vp in*] *upon* Wh. i.
72. *Il'd*] *I'll* Var. '21 (misprint?).
*haue ſhew'd*] F$_2$. *have you ſhew'd* F$_3$. *have ſhew'd you* F$_4$, Rowe, Pope, Han.
[Offers to draw the curtain. Coll.
74. *leaſt*] *left* F$_4$.
75. *moues*] *move* Pope+.
77. *alreadie.*] *already.* Ff. *already I am but dead, stone looking upon stone.* Coll. ii, iii (MS). *already*— Rowe et cet.

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Keightley by *ever*.—ABBOTT (§ 508) suggests that it may be supplied by the pause before 'no sorrow,' arising from antithesis. WALKER (*Vers.* 28) says that 'perhaps we should read (*but* having absorbed *it*:) "no sorrow, but | It kill'd," etc.'—HUDSON adopted Walker's change. An Anonymous conjecture, recorded in the Cambridge Edition, proposes: 'nor ever Sorrow.'

66–68. **Let him . . . himselfe**] DEIGHTON: Let him (*i. e.* myself) who was, though unintentionally, the cause of this, have the power by his sympathy to divert upon himself so much of this grief as he may justly make his own. Schmidt strangely explains 'piece up' as equivalent to 'hoard up so as to have his fill.'

71. **Would . . . mine**] WARBURTON (MS): Read '(For the Stone is mine) would thus have wrought you.'—*N. & Qu.* VIII, iii, 203.

71. **for the Stone is mine**] TYRWHITT (p. 26): I do not know whether we should not read, without a parenthesis: '—for the stone *i'th'* mine I'd not have shew'd it.' A *mine of stone*, or *marble*, would not at present perhaps be esteemed an accurate expression, but it may still have been used by Shakespeare, as it has been by Holinshed, *Description of England*, c. ix, p. 235.—JOHNSON: To change an accurate expression for an expression confessedly not accurate, has somewhat of retrogradation.

77. **Would I . . . alreadie**] WARBURTON: The sentence completed is: 'but that, methinks, already I converse with the dead.' But there his passion makes him break off.—HEATH (p. 221): The poet's meaning was the direct contrary, 'methinks, already she is on the point of moving.' [CAPELL approves.]—TIECK (p. 357): I thus interpret the line: 'Would I were dead—if thereby I could reanimate Hermione—but that,—methinks,—already—there are signs of life in the Statue.' And then—who was he that did make it? etc. [The play itself was translated by Dorothea

**[77. Would I were dead, but that me thinkes alreadie.]**

Tieck, but this note is presumably her brother's.]—COLLIER's MS removed the period after 'already' and added the following line: 'I am dead, stone looking upon stone.' On which Collier comments (*Notes & Emend.* p. 197): But for this piece of evidence, that so important an omission has been made by the old printer, or by the copyist of the manuscript for the printer's use, it might have been urged, that, supposing our great dramatist to have written here no more elliptically than in many other places, his sense might be complete at 'already'; 'Would I were dead!' exclaims Leontes, 'but that, methinks, *I am* already;' in other words, it was needless for him to wish himself dead, since, looking upon the image of his lost queen, he was, as it were, dead already. However, we see above, that a line was wanting, and we may be thankful that it has been furnished, since it is striking and beautiful in itself, and adds much to the force and clearness of the speech of Leontes.—DYCE (*Few Notes*, p. 81): There is room to suspect that something has dropped out; and on first reading, the new line [of Collier's MS] it appeared to me so exactly *in the style of Shakespeare*, that, like Mr Collier, I felt 'thankful that it had been furnished.' But presently I found it was *too Shakespearian*. Only a few speeches before, Leontes has exclaimed: 'does not the stone rebuke me, For being more stone than it?' [and a few lines after, speaking of Perdita: 'Standing like stone with thee!'] Now, which is the greater probability?—that Shakespeare (whose variety of expression was inexhaustible) *repeated himself* in the line,—'I am but dead, stone looking upon stone'? or that a reviser of the play (with an eye to the passages just cited) ingeniously constructed the said line, to fill up a supposed lacuna? The answer is obvious.—BADHAM (*Cam. Essays*, 1856, p. 268): [In answer to Dyce] I confess the self-repetition in the case of so monotonous a passion as grief, does not weigh so much with me. Indeed, if we look at it narrowly, it is not a repetition of the same thought; for in the first place, he compares himself to the stone, on account of his hardheartedness, and in the second, it is admiration which is said to turn the daughter to stone. But the most we can allow [this line of the MS], if taken by itself, is the praise of great ingenuity.—LETTSOM (*Blackwood*, Aug. 1853, p. 202): Here the train of emotion is evidently this: Would I were dead, but *that* methinks already (he is about to add) I am, when the life-like appearance of the statue forcibly impresses his senses, whereupon he checks himself and exclaims, 'What was *he* that did make it'—a god or a mere man, etc. . . . [Collier's MS] is not satisfied with making Shakespeare write poorly, he frequently insists on making him write contradictorily, as in the present instance. I am stone, says Leontes, according to this version, looking upon stone, for see, my lord, the statue breathes, these veins do verily bear blood. Is not that a proof, my lord, that this statue is mere stone? Most people would have considered this a proof of the very contrary. . . . Mr Collier may be assured that the very thing which Leontes says most strongly, by implication, is, that he is not *stone* looking upon stone.—SINGER (*Sh. Text Vind.* p. 81): If a line were wanting, and that is more than doubtful, a much better one [than Collier's MS] has been suggested: 'but that, methinks, already *I am in heaven, and looking on an angel.*'—STAUNTON: To Mr Collier and his annotator the eloquent abruption,—'but that, methinks, already—' is but a blot, and so, to add 'to the force and clearness of of the speech of Leontes,' they stem the torrent of his passion in mid-stream and make him drivel out: '*I am but dead, stone looking upon stone*'! Can anything be viler? Conceive Leontes whimpering of himself as 'dead,' just when the thick

(What was he that did make it?) See (my Lord) 78
Would you not deeme it breath'd ? and that thoſe veines
Did verily beare blood? 80
*Pol.* 'Maſterly done :
The very Life ſeemes warme vpon her Lippe.
*Leo.* The fixure of her Eye ha's motion in't,
As we are mock'd with Art. 84

81. *'Maſterly*] $F_1$.
83. *fixure*] *fixture* $F_4$, Rowe ii, Wh. ii, Huds. Dtn. *fissure* Warb. conj.
84. *As we are*] *As we were* Rowe ii+. *And we are* Cap. Huds. *So are we* Mason, Rann.

pulsation of his heart could have been heard! and speaking of the statue as a 'stone' at the very moment when, to his imagination, it was flesh and blood! Was it thus Shakespeare wrought? The insertion of such a line in such a place is absolutely monstrous, and implies, both in the forger and the utterer, an entire incompetence to appreciate the finer touches of his genius. But it does more, for it betrays the most discreditable ignorance of the current phraseology of the poet's time. When Leontes says, 'Would I were dead, but that, methinks, already—' Mr Collier's annotator, and Mr Collier, and all the advocates of the intercalated line, assume him to mean, 'I should desire to die, only that I am already dead or holding converse with the dead;' whereas, in fact, the expression, '*Would I were dead*,' etc. is neither more nor less than an imprecation, equivalent to, 'Would I may die,' etc.; and the king's real meaning, in reference to Paulina's remark, that he will think *anon* it moves, is, 'May I die, if I do not think it moves *already*.' In proof of this, take the following examples, which might easily be multiplied a hundred-fold, of similar forms of speech: '—and *would I might be dead*, If I in thought,' etc.—*The Two Gent.* IV, iv. '*Would I had no being*, If this salute my blood a jot.'—*Hen. VIII:* II, iii. '*The Gods rebuke me, but* it is tidings To wash the eyes of the kings.'—*Ant. & Cleop.* V, i. '*Would I with thunder presently might die* So I might speak.'—*Summer's Last Will and Testament.* '*Let me suffer death* If in my apprehension,' etc.—Beau. & Fl. *The Night Walker*, III, vi. '*Would I were dead*, etc. If I do know,' etc.—Jonson's *Tale of a Tub*, II, i. '*Poss 'io morire*, an oath much used, as we say, *I would I were dead, I pray God I may dye, may I dye*.'—Florio, *Worlde of Wordes*. [Staunton's interpretation carries conviction.—ED.]

LADY MARTIN (p. 387): Never can I forget the manner in which Mr Macready here cried out, 'Do not draw the curtain!' and, afterwards, '*Let be, let be!*' in tones irritable, commanding, and impossible to resist. 'Would I were dead,' he continues, 'but that, methinks already—.' Has he seen something that makes him think the statue lives? Mr Macready indicated this, and hurriedly went on 'What was he,' etc. His eyes have been so riveted upon the figure, that he sees what the others have not seen, that there is something about it beyond the reach of art. He continues —'Still, methinks, There is an air,' etc.

81. **'Masterly**] What ellipsis is indicated by the apostrophe, I do not know.

83. **fixure**] BRADLEY (*New Eng. Dict.*): An adaptation of late Lat. *fixura*; *fixture* is an altered form, after the analogy of *mixture*. The earliest example (given by Steevens also) is 'This dreadfull Commet . . . Whose glorious fixure in so faire a sky Strikes the beholder with a chilly feare.'—Drayton, *Barons Wars*,

*Paul.* Ile draw the Curtaine :
My Lord's almoſt ſo farre tranſported, that
Hee'le thinke anon it liues.
*Leo.* Oh ſweet *Paulina*,
Make me to thinke ſo twentie yeeres together :
No ſetled Sences of the World can match
The pleaſure of that madneſſe. Let't alone.
*Paul.* I am ſorry (Sir) I haue thus farre ſtir'd you : but
I could afflict you farther.
*Leo.* Doe *Paulina :*
For this Affliction ha's a taſte as ſweet
As any Cordiall comfort. Still me thinkes
There is an ayre comes from her. What fine Chizzell
Could euer yet cut breath ? Let no man mock me,
For I will kiſſe her.
*Paul.* Good my Lord, forbeare :
The ruddineſſe vpon her Lippe, is wet :
You'le marre it, if you kiſſe it ; ſtayne your owne
With Oyly Painting: ſhall I draw the Curtaine.
*Leo.* No: not theſe twentie yeeres.
*Perd.* So long could I
Stand-by, a looker-on.
*Paul.* Either forbeare,
Quit preſently the Chappell, or reſolue you
For more amazement : if you can behold it,

87. Offers again to draw, Coll. ii.
91. *Let't*] *Let's* $F_3F_4$. *Let* Johns.
92. *I am*] *I'm* Pope+, Dyce ii, iii.
93. *farther*] $F_2$, Cap. Cam. *further* $F_3F_3$, Rowe et cet.
100. *my Lord*'] *me Lord* $F_2$.
[She stays him. Coll. ii.

i, xxxiii.—EDWARDS (p. 47): The meaning here is, though her eye be fixed (as the eye of a statue always is), yet it seems to have motion in it: that tremulous motion, which is perceptible in the eye of a living person, how much soever one endeavour to fix it.

84. **As we are**] The 'As' here is hardly the same as that in line 40: '*As* she liv'd now,' although MALONE and M. MASON so consider it, and say that it is equivalent to *as if*. The latter suggested that the verb should be changed: 'As we *were*,' or else, retaining the verb, read '*so* we are.' ABBOTT (§ 110) more correctly defines its present meaning by 'for so,' and classes it with such phrases as: 'This Jacob from our Holy Abraham was, As his wise mother wrought in his behalf.'—*Mer. of Ven.* I, iii, 73; and 'Who dares receive it other As we shall make our griefs and clamour roar,' etc.—*Macb.* I, vii, 78.

84. **with Art**] Cf. line 64 in the preceding scene: 'torn with a bear.'

Ile make the Statue moue indeed; deſcend,
And take you by the hand : but then you'le thinke
(Which I proteſt againſt) I am aſſiſted
By wicked Powers.
*Leo.* What you can make her doe,
I am content to looke on : what to ſpeake,
I am content to heare : for 'tis as eaſie
To make her ſpeake, as moue.
*Paul.* It is requir'd
You doe awake your Faith : then, all ſtand ſtill :
On: thoſe that thinke it is vnlawfull Buſineſſe
I am about, let them depart.
*Leo.* Proceed :
No foot ſhall ſtirre.

119, 120. *ſtill: On: thoſe*] $F_2F_3$, Knt, Cam. Wh. ii, Dtn. (misprint). *ſtill. On; thoſe* $F_4$, Rowe. *still. And those* Pope, Theob. Warb. Johns. *still. On, those* Coll. i. *still On't: those* Nicholson ap. Cam. *still: Or those* Han. et cet.
120. *On:*] *All* Coll. MS. *But* Gould.

120. **On: those**] KNIGHT: We understand this as, 'Let us go on.' The king immediately adds 'proceed.'—COLLIER (ed. i): The meaning is, 'Let those go on, and depart, who think it is unlawful business I am about.' . . . 'On' could hardly have been misprinted for *or*, because in all the old copies it is followed by a colon.—DYCE (*Remarks*, p. 84): Which of these two interpretations [Knight's and Collier's] is the most forced and ridiculous it would be difficult to decide. Hanmer's alteration of 'On' to *Or* is obviously necessary: in IV, iv, 823, of this play, where the right reading is undoubtedly *or*, the Folio has '*at* toaze'; and in the 56th *Sonnet*, where the old copy has '*As* call it,' etc., Mr Collier has rightly given '*Or* call it,' etc. As to his remark that '"On" could hardly have been misprinted for *Or*, because in all the old copies it is followed by a colon,'—I have already cited from the First Folio a line of this play [I, ii, 170] *in the middle of which a colon occurs, while the sense positively requires that there should be no point at all;* nor would it be difficult to bring forward from various old books a host of passages in which stops are introduced with the grossest impropriety; *e. g.* 'And wish, she were so now, as when my lust Forc'd *you; to quite* the Countrey.'—*Custom of the Country*, V, v, p. 22.—Beau. & Fletcher's *Workes*, ed. 1647. 'Let's burn this Noble body: Sweetes as many As *sun-burnt: Neroe* [*Meroe*] breeds, Ile make a flame of Shall reach his soule in heaven.'—*Valentinian*, IV, iv, p. 22.—*Ibid.*—LETTSOM (MS note in margin of my copy of Dyce): And in the grave scene in Hamlet, Horatio says in the First Folio, ''Twere to consider: to curiously to consider so.'—COLLIER (ed. ii): On reconsideration, we are inclined to think, with Mr Dyce, that Hanmer was right.—COLLIER (ed. iii): It is '*Or* those' in the Folios, but the old corrector of the Fol. 1632 needlessly altered 'Or' to *All*. [An oversight in regard to the text of the Folios, which no one would have more regretted, or sooner apologised for, than my excellent old friend, Collier, himself. I prefer Hanmer's reading.—ED.]

*Paul.* Muſick ; awake her: Strike :
'Tis time: deſcend: be Stone no more : approach :
Strike all that looke vpon with meruaile : Come :
Ile fill your Graue vp: ſtirre: nay, come away:
Bequeath to Death your numneſſe : (for from him,
Deare Liſe redeemes you) you perceiue ſhe ſtirres:
Start not : her Actions ſhall be holy, as
You heare my Spell is lawfull : doe not ſhun her,
Vntill you ſee her dye againe ; for then
You kill her double : Nay, preſent your Hand :
When ſhe was young, you woo'd her: now, in age,
Is ſhe become the Suitor?
*Leo.* Oh ſhe's warme :

124. [Musick. Rowe.
125. *time:*] *time*, Rowe+.
126. *vpon*] *on you* Han. *upon you* Ktly. *upon't* Anon. ap. Cam.
*meruaile*] *mervaile* $F_2$. *marvaile* $F_3$. *marvail* $F_4$.
128. *numneſſe*] *numbneſs* $F_4$. *dumbness* Gould.
129. [Hermione comes down. Rowe.
135. *Suitor?*] Ff, Rowe i, Knt, Coll. i, iii, Cam. Rlfe, Dtn. *suitor*. Rowe ii et cet.
136. [Embracing her. Rowe.

125. **be Stone no more**] MRS JAMESON (ii, 18): Here we have another instance of that art with which the dramatic character is fitted to the circumstances in which it is placed,—that perfect command over her own feelings, that complete self-possession necessary to this extraordinary situation, is consistent with all that we imagine of Hermione; in any other woman it would be so incredible as to shock all our ideas of probability.

126. **looke vpon**] For other instances of 'upon' used adverbially, like *on*, after the verb *look*, see ABBOTT, § 192.

135. **Suitor?**] DYCE (*Remarks*, 85): Assuredly no question is asked; Paulina means, 'you formerly wooed her, and now she wooes you.' The original compositor put an interrogation point, because 'Is she' sounded like a question. [I quite agree with Dyce, albeit some excellent editors do not agree with him.—ED.]

136. **Oh she's warme**] STAUNTON: To a reader of taste and sensibility, the art by which the emotions of Leontes are developed in this situation, from the moment when with an apparent feeling of disappointment he first beholds the 'so much wrinkled' statue, and gradually becomes impressed, amazed, enthralled, till at length, borne along by a wild, tumultuous throng of indefinable sensations, he reaches that grand climax where, in delirious rapture, he clasps the figure to his bosom and faintly murmurs, 'O, she's warm!' must appear consummate. [Staunton's 'faint murmur' seems to me utterly wrong. For Macready's truer acting, see next note.—ED.]

LADY MARTIN (p. 389): You may conceive the relief I felt when the first strain of solemn music set me free to breathe! There was a pedestal by my side on which I leant. It was a slight help during the long strain upon the nerves and muscles, besides allowing me to stand in that 'natural posture' which first strikes Leontes, and which therefore could not have been rigidly statuesque. By imperceptibly alter-

If this be Magick, let it be an Art 137
Lawfull as Eating.
*Pol.* She embraces him. 139

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ing the poise of the body, the weight of it being on the forward foot, I could drop into the easiest position from which to move. The hand and arm still resting quietly on the pedestal materially helped me. Towards the close of the strain the head slowly turned, the 'full eyes' moved, and at the last note rested on Leontes. This movement, together with the expression of the face, transfigured, as we may have imagined it to have been, by years of sorrow and devout meditation,—speechless, yet saying things unutterable,—always produced a startling, magnetic effect upon all,—the audience upon the stage as well as in front of it. After the burst of amazement had hushed down, at a sign from Paulina the solemn sweet strain recommenced. The arm and hand were gently lifted from the pedestal; then, rhythmically following the music, the figure descended the steps that led up to the dais, and advancing slowly, paused at a short distance from Leontes. Oh, can I ever forget Mr Macready at this point! At first he stood speechless, as if turned to stone; his face with an awe-struck look upon it. Could this, the very counterpart of his queen, be a wondrous piece of mechanism? Could art so mock the life? He had seen her laid out as dead, the funeral obsequies performed over her, with her dear son beside her. Thus absorbed in wonder, he remained until Paulina said, 'Nay, present your hand.' Tremblingly he advanced, and touched gently the hand held out to him. Then what a cry came with, 'O, she's warm!' It is impossible to describe Mr Macready here. He was Leontes' very self! His passionate joy at finding Hermione really alive seemed beyond control. Now he was prostrate at her feet, then enfolding her in his arms. I had a slight veil or covering over my head and neck, supposed to make the statue look older. This fell off in an instant. The hair, which came unbound, and fell on my shoulders, was reverently kissed and caressed. The whole change was so sudden, so overwhelming, that I suppose I cried out hysterically, for he whispered to me, 'Don't be frightened, my child! don't be frightened! Control yourself!' All this went on during a tumult of applause that sounded like a storm of hail. Oh, how glad I was to be released, when, as soon as a lull came, Paulina, advancing with Perdita, said, 'Turn, good lady, our Perdita is found.' A broken trembling voice, I am very sure, was mine, as I said, 'You gods, look down,' etc. It was such a comfort to me, as well as true to natural feeling, that Shakespeare gives Hermione no words to say to Leontes, but leaves her to assure him of her joy and forgiveness by look and manner only, as in his arms she feels the old life, so long suspended, come back to her again. [See APPENDIX for additional extracts from these invaluable, illuminating Commentaries, which are beyond all praise.—ED.]

139. **She embraces him**] MRS JAMESON (ii, 20): The effect produced on the different persons of the drama by this living statue,—an effect which at the same moment is, and is *not* an illusion,—the manner in which the feelings of the spectators become entangled between the conviction of death and the impression of life, the idea of a deception and the feeling of a reality; and the exquisite colouring of poetry and touches of natural feeling with which the whole is wrought up, till wonder, expectation, and intense pleasure, hold our pulse and breath suspended on the event,—are quite inimitable. . . .

The moment when Hermione descends from her pedestal to the sound of soft

*Cam.* She hangs about his necke,
If ſhe pertaine to life, let her ſpeake too.
*Pol.* I, and make it manifeſt where ſhe ha's liu'd,
Or how ſtolne from the dead?
*Paul.* That ſhe is liuing,
Were it but told you, ſhould be hooted at
Like an old Tale: but it appeares ſhe liues,
Though yet ſhe ſpeake not. Marke a little while:
Pleaſe you to interpoſe (faire Madam) kneele,
And pray your Mothers bleſſing: turne good Lady,
Our *Perdita* is found.
*Her.* You Gods looke downe,
And from your ſacred Viols poure your graces
Vpon my daughters head: Tell me (mine owne)
Where haſt thou bin preſeru'd? Where liu'd? How found
Thy Fathers Court? For thou ſhalt heare that I
Knowing by *Paulina*, that rhe Oracle
Gaue hope thou waſt in being, haue preſeru'd
My ſelfe, to ſee the yſſue.
*Paul.* There's ttme enough for that,
Leaſt they deſire (vpon this puſh) to trouble

140, 141. *She...pertaine*] One line, Walker (*Crit.* iii, 116).
142. *make it*] Ff, Rowe+, Coll. Sing. Wh. i, Ktly. *make* Han. *make't* Cap. et cet.
143. *dead?*] *dead.* Cap. *dead!* Sta.
150. [Presenting Perd., who kneels to Herm. Rowe.
152. *Viols*] *vials* Pope.
154. *bin*] *been* $F_3F_4$.
156. *rhe*] $F_2$.
157, 158. *Gaue...My ſelfe*] One line, Steev.
159. *There's*] *There is* $F_4$, Rowe i. *ttme*] $F_2$.
160. *Leaſt*] *Left* $F_3F_4$.

music, and throws herself without speaking into her husband's arms, is one of inexpressible interest. It appears to me that her silence during the whole of this scene (except when she invokes a blessing on her daughter's head) is in the finest taste as a poetical beauty, besides being an admirable trait of character. The misfortunes of Hermione, her long religious seclusion, the wonderful and almost supernatural part she has just enacted, have invested her with such a sacred and awful charm, that any words put into her mouth, must, I think, have injured the solemn and profound pathos of the situation.

160. vpon this push] DELIUS: Were Perdita to give, here and now, a full report of her previous life, all the others there present, incited by the same impulse, would wish to make and answer similar enquiries. [Hence SCHMIDT (*Lex.*), following Delius, defines 'push' by *an impulse given, a setting in motion.* Rev. JOHN HUNTER defines it by *excitement.* The COWDEN-CLARKES say that it is used for *emergency, special occasion.* This last seems to be the best. It is in this sense that

Your ioyes, with like Relation. Go together
You precious winners all : your exultation
Partake to euery one : I (an old Turtle)
Will wing me to ſome wither'd bough, and there
My Mate (that's neuer to be found againe)
Lament, till I am loſt.
*Leo.* O peace *Paulina* :
Thou ſhouldſt a husband take by my conſent,
As I by thine a Wife. This is a Match,
And made betweene's by Vowes. Thou haſt found mine,
But how, is to be queſtion'd : for I ſaw her
(As I thought) dead : and haue (in vaine) ſaid many
A prayer vpon her graue. Ile not ſeeke farre
(For him, I partly know his minde) to finde thee
An honourable husband. Come *Camillo*,
And take her by the hand : whoſe worth, and honeſty

164. *bough*] *bow* $F_4$, Rowe. 176. *by the*] Om. Coll. ii (MS).

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Macbeth uses it when he says: 'This push Will cheer me ever, or dis-seize me now.' —V, iii, 20.—ED.]

162. **winners**] JOHNSON: That is, You who by this discovery have *gained* what you desired, may join in festivity, in which I, who have lost what never can be recovered, can have no part.

163. **Partake**] MALONE: This means *participate*.—SCHMIDT (*Lex.*): To *communicate*. Cf. 'our mind partakes her private actions to your secrecy.'—*Per.* I, i, 153.

163. **Turtle**] SCHMIDT (*Translation*, p. 285): Even as early as in the *Gesta Romanorum*, a young widow says to her father-in-law: donec audiam de sponso meo dulcissimo, ad instar turturis manebo tecum.

164. **withered**] MALONE: So, Orpheus, in the exclamation which Johannes Secundus has written for him, speaking of his grief for the loss of Eurydice, says: Sic gemit *arenti* viduatus ab arbore turtur. So, in Lodge's *Rosalynde*, 1592: A turtle sat upon a leaveless tree,' etc. [See *As You Like It*, Appendix, p. 366, of this ed.]

166. **till I am lost**] That is, till I, too, am lost. The word 'lost,' albeit used in a different sense, was probably suggested by the fate of Antigonus, referred to in the preceding line. It is well that the martyr, Antigonus, should be remembered,—but where is the little Mamillius? Possibly the omission was intentional. Any allusion to him might have proved too much for Hermione's self-control.—ED.

176. **take her by the hand**] COLLIER (ed. ii): The line is ruined by the needless insertion of two particles. We may be confident that they had in some way been foisted into the text, almost without the assurance of the MS Corrector, who puts his pen through 'by the.'

176. **whose worth**] M. MASON (p. 139): 'Whose' evidently refers to Camillo, though Paulina is the immediate antecedent.

Is richly noted : and heere iuſtified
By Vs, a paire of Kings. Let's from this place.
What? looke vpon my Brother : both your pardons,
That ere I put betweene your holy lookes
My ill ſuſpition : This your Son-in-law,
And Sonne vnto the King, whom heauens directing
Is troth-plight to your daughter. Good *Paulina*,
Leade vs from hence, where we may leyſurely
Each one demand, and anſwere to his part

177. *Is*] *It* Var. '21 (misprint).
179. [To Herm. Han.
181. *This*] *This is* Ktly, Huds. Rlfe, Wh. ii. *This'* Walker, Dyce ii, iii.
182. *whom heauens directing*] Ff. *whom, Heav'ns directing*, Rowe i. *whom Heav'ns directing*, Rowe ii+, Dyce, Sta. Cam. Rlfe. *from heav'n's directing*, Han. *who, heavens directing*, Cap. Var. '73, '78, '85, Rann, Ktly, Huds. Dtn. (*whom heavens directing*,) Mal. et cet.

179. **What? looke vpon my Brother**] STAUNTON: This unfolds a charming and delicate trait in Hermione; remembering how sixteen sad years agone her innocent freedoms with Polixenes had been misconstrued, and keenly sensible, even amidst the joy of her restoration to child and husband, of the bitter penalty they had involved, she now turns from him, when they meet, with feelings of mingled modesty and apprehension.

181. **This your**] WALKER (*Vers.* 81): The construction will be *expedited* by reading, 'This' your son-in-law,' etc. We might indeed read *This is* without any violation of metre, but I prefer the other. For the construction, 'whom heavens directing,' etc., one may compare *Ven. & Ad.* 1033, 'as the snail, whose tender horns being bit [! *read* hit], Shrinks backward in his shelly cave with pain.'—*Cym.* IV, ii, I think, 'no nor The leaf of eglantine, whom not to slander Outsweeten'd not thy breath.' Compare, too, *Temp.* I, ii, 'Some food we had, and some fresh water, which A noble Neapolitan, Gonzalo, Out of his charity (who being then appointed Master of this design) did give us,' etc. Also *Merry Wives*, IV, vi, 'I have a letter from her Of such contents as you will wonder at; The mirth whereof so larded with my matter, That neither singly can be manifested Without the shew of both.' [Dyce evidently did not verify Walker's quotations; in quoting from Walker the line from *Ven. & Ad.* he repeated *bit*; a fatality seems to attend the word; Malone prints it *hurt*. ABBOTT (§ 410) gives two examples which, I think, are more exactly parallel in construction to the present passage than any of those cited by Walker, viz.: 'Young Ferdinand whom they suppose is drown'd,'—*Temp.* III, iii, 92; and 'Of Arthur whom they say is killed to-night.'—*King John*, IV, ii, 165. In both of these cases, as in 'whom heauens directing Is troth-plight,' there is a confusion of two constructions. It is also possible, that in the present passage the compositor supplied the *m* of 'whom' for the sake of euphony. For *This is* see V, i, 134.—ED.]

184, 185. **Leade vs from hence . . . demand . . . answere**] Cf. the last lines of *Mer. of Ven.*: 'Let us go in, And charge us there upon interrogatories, And we will answer all things faithfully.'—ED.

Perform'd in this wide gap of Time, ſince firſt 186
We were diſſeuer'd : Haſtily lead away. *Exeunt.*

187. *We were*] *Were* $F_3F_4$. 187. Exeunt.] Exeunt omnes. Rowe.

187. **Exeunt**] WARBURTON: This play, throughout, is written in the very spirit of its author. And in telling this homely and simple, tho' agreeable, country tale, 'Our sweetest Shakespeare, fancy's child, Warbles his native wood-notes wild.' This was necessary to observe in mere justice to the Play, as the meanness of the fable, and the extravagant conduct of it, had misled some of great name into a wrong judgement of its merit: which, as far as it regards sentiment and character, is scarce inferior to any in the whole collection.—Dr JOHNSON: This play, as Dr Warburton justly observes, is, with all its absurdities, very entertaining. The character of Autolycus is naturally conceived, and strongly represented. [By 'some of great name' Warburton refers to Pope and Dryden, for whose remarks see APPENDIX, *Unity of Time*, etc.—ED.]

# APPENDIX

# APPENDIX

## THE TEXT

*The Winter's Tale* was first published in the Folio of 1623, wherein it appears as the last of the series of *The Comedies*. It was never printed in Quarto, although in a list of the editions of Shakespeare's plays, inserted in *The British Theatre*, Dublin, 1750, there appears: '*A winter Nighte Tale*, an excellent Comedie, 1606.' This list was compiled, so the editor of *The British Theatre* says, from the papers of one CHETWOOD, a bookseller, and also prompter for twenty years in Drury Lane Theatre.* Of many of the Quartos in this list, there is no record of their having been seen elsewhere, and the whole list is regarded as spurious.†

When the license to publish the First Folio was obtained, the following entry was made in *The Registers of the Stationers' Company*‡:—

8° Nouembris 1623

Master Blounte
Isaak Jaggard

Entred for their Copie vnder the hands of Master Doctor WORRALL and Master COLE warden Master WILLIAM SHAKSPEERS *Comedyes Histories, and Tragedyes* soe manie of the said Copies as are not formerly entred to other men. *vizt.* vij^s.

COMEDYES
*The Tempest*
*The two gentlemen of Verona*
*Measure for Measure*
*The Comedy of Errors*
*As you like it*
*All's well that ends well*
*Twelfe night*
*The winters tale*

HISTORIES
*The thirde parte of HENRY ye SIXT*
*HENRY the EIGHT*

TRAGEDIES
*CORIOLANUS*
*TIMON of Athens*
*JULIUS CÆSAR*
*MACKBETH*
*ANTHONIE and CLEOPATRA*
*CYMBELINE*

* Malone's *Inquiry*, 1796, p. 350.

† See *Midsummer Night's Dream*, p. 247, of this edition.

‡ ARBER'S *Transcript*, iv, 107. This entry, with slight variations in spelling and substance, is given in *The Variorum* of 1821, ii, 641.

In the Folio the play is divided into *Acts* and *Scenes*. This division has been followed in all subsequent editions, except in the allotment of the Chorus, which THEOBALD, WARBURTON, and JOHNSON place at the end of the Third Act, and do not regard as a separate Scene.

*Twelfth Night*, which immediately precedes *The Winter's Tale*, ends in the Folio on p. 275. Page 276 is left blank and *The Winter's Tale* begins on p. 277. This leads HUNTER (*New Illust.* i, 417) to suppose that 'we had been in some 'danger of losing' *The Winter's Tale*. The blank page gives colour, he thinks, to the inference that *Twelfth Night* ended The Comedies, and The Histories were about to begin, 'and,' he adds, 'my copy of the First Folio actually wants *The Winter's* '*Tale*, the play of *King John* following immediately on the *Twelfth Night*.' The pagination does not help us. A new pagination begins with *King John*. Nor do the signatures give us any aid. *Twelfth Night* ends with the alphabet Z 3; *The Winter's Tale* begins a new series, A a, which, however, lasts only through this play. A different series of signatures begins with *King John*. R. GRANT WHITE (ed. i, p. 275) concedes the possibility of Hunter's suggestion that this play may have been overlooked and inserted only at the last minute, but thinks it more probable that, 'finding it no more tragical in its course, or its catastrophe, than *Cymbeline*, [Heminge 'and Condell] at first intended to class it with the Tragedies, and after it was ready 'to be struck off restored it to its proper place among the Comedies.' If *The Winter's Tale* was restored from *The Tragedies* to *The Comedies*, it is not clear why the same restoration was not bestowed on *Cymbeline*. The best explanation of this blank page which I am able to offer is given in the *Preface* to this volume.

Whenever an opinion has been expressed in regard to the general accuracy of the text of this play in the Folio, it has been, with two exceptions, favourable.

'The original text,' says KNIGHT, 'is remarkably correct; and although the in-'volved construction, which is peculiar to Shakespeare's later writings, and the free-'dom of versification, which contrasts with the regularity of his earlier works, have 'occasionally tempted the commentators to try their hands at emendation, the ordi-'nary text is upon the whole pretty accurate.'

'The corruptions of the text,' remarks R. G. WHITE (ed. i, p. 274), 'are com-'paratively few, far fewer than we might reasonably expect from the style of the play, 'which is more open to the charge of obscurity than any other of Shakespeare's 'works. It abounds in elliptical passages, in which the gap to be bridged is unpre-'cedently great; parentheses within parentheses, even to the third and fourth degree, 'require sustained attention and a clear head to unravel their involutions; thoughts 'incompletely stated, or only suggested, tantalize and bewilder the untrained or super-'ficial reader. Under such circumstances, it is rather surprising that the text has 'come down to us in so pure a state; and the absolute incomprehensibility of one or 'two passages may safely be attributed to the attempt, on the part of the printers, to 'correct that which they thought corrupt in their copy, but which was only obscure.' In the same paragraph, White, still speaking of the text, says that 'it is printed with 'unusual care; the very punctuation, which throughout that volume [the First 'Folio] is extremely irregular and careless, being in a great measure reliable.' In his Second Edition he is still of the same mind,—and in Second Editions editors do not always adhere to the opinions expressed in their First; he there remarks: 'in the 'Folio its text appears in noteworthy purity, notwithstanding a few very doubtful 'passages.'

The first of the two exceptions to this favourable judgement is W. SIDNEY

WALKER, who observes (*Crit.* i, 87) that the 'text of this play in the Folio is printed, 'by the way, with rather more than usual inaccuracy.' Walker's opinions are at all times worthy of respect, but in the present instance, having before him two examples of what he held to be misprints, I think that on the spur of the moment his generalisation was hasty. It was given, as we see, 'by the way,' and, on more thought, he would probably have modified it,—possibly, reversed it.

The second dissenting voice is that of my excellent and lamented friend, STAUNTON, who (*Athenæum*, 4 April, 1874) quotes Walker, with approval, to the effect that the text is more than usually inaccurate. But be it borne in mind that, at the outset of an undertaking confessedly to detect 'unsuspected corruptions' in Shakespeare's text, Staunton assumed somewhat the position of a special pleader who was bound to find numerous flaws, and wished us to accede in advance to the existence of errors which he was about to emend. In his previous admirable edition he had made no such charge against this text.

In the logical and metrical structure, and diction of the play, W. W. LLOYD (*Singer's Second Edition*, p. 131) finds a sympathy with the temper of the leading characters and incidents. 'The versification starts, breaks, and divides as in no other 'play of Shakespeare's, and is in most marked contrast to that of *The Two Gentle-* 'men of Verona, which shuns a cadence unless at the end of a line, the very position 'where it is here more constantly avoided.'

For what may be fairly termed a peculiar excellence in the printing of the text of this play, see II, i, 18, where a list is given of the instances where an apostrophe indicates the absorption of one syllable, or sound, by another. This absorption is of frequent occurrence throughout all the plays (of more frequent occurrence than is commonly supposed). Here, in *The Winter's Tale*, more than in any other, it has been indicated by the printers.

The text of the Four Folios is substantially the same. When a variation occurs, the Second as a rule follows the First and the Fourth follows the Third. The spelling in the Fourth Folio shows, as is natural, the effect of the sixty-two years which separate it from the First. Of the metrical improvements attempted in the Second Folio I have spoken in the *Preface*.

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## DATE OF COMPOSITION

IN a work like the present, where there is an endeavour to make each volume independent and self-contained, a certain amount of repetition is inevitable when treating of the same subject. In one regard, however, when dealing with the *Date of Composition*, repetition is needless. It is not needful that in each successive play the Editor should set forth in full his own individual opinion. It is sufficient briefly to state his indifference to the present subject, and his mistrust of the literary value of any investigations of the dates when the plays were written, as far as concerns any help to be thereby gained in comprehending their meaning or their charm. Let these investigations be relegated to their proper department, *Biography*, where the fullest scope may well be allotted to them, especially since the authentic facts of Shakespeare's Life are so meagre (most happily!) that these investigations must needs comprise the largest share of the duties of his biographer.

All evidence as to the date of a play must be found either within the play itself or without it, that is, it must be either *internal* or *external*. Of these, the *internal* proofs are, in general, less important and less trustworthy than the *external*. They are to be detected in allusions in the play itself to contemporaneous or to past events. They are, however, not only open to the suspicion of being later insertions to catch the passing hour, either by the author or by actors, but are also subject to 'every gale and vary' of learned, unlearned, or fanciful commentators, who may set their imaginations at work to discover an allusion where none exists, and thereby see Helen's beauty in a brow of Egypt. These *internal* proofs are to be detected also, it is alleged, in the structure of the verse, in 'end-stopped' lines, in 'feminine endings' in the use of rhymes, Alexandrines, etc. This method is but approximate, and only then receives full confirmation when it agrees with *external* allusions, which are generally documentary, and consist of references to the play or quotations from it. There is no gainsaying these external proofs, whereof the dates are fixed, and that provide a limit *before* which the play referred to, or quoted from, must have existed.

CAPELL was the earliest to attempt an arrangement of the plays in chronological succession. *The Winter's Tale* he places between *Henry VIII.* and *The Tempest* (which he holds to be Shakespeare's last play), and from one item of internal evidence and another of external evidence, infers that it was written in 1613, probably after Shakespeare retired to Stratford. His *internal* evidence (*Notes*, ii, 176) is in the Song, beginning 'Get you hence, for I must go,' etc.—IV, iv, 324. 'From what 'is said of it,' he remarks, 'in that speech of Autolicus which begins, ["Why, this is '"a passing merry one, and goes to the tune of two maids wooing a man: there's '"scarse a Maide westward but she sings it"], from parts of the song itself (its men-'tion of "grange & mill"), and from a stroke upon "*usurers*" [line 290], which 'John-a-Combe might give birth to, a writing *for* Stratford, or a writing at it, of this 'simple and irregular play, is no unlikely conjecture; the matter of the speech first 'refer'd-to seems a banter on that town's lasses, that would have great relish there, 'upon a London stage little:—And yet it should have come there too, and that a 'small matter earlier than a play which Jonson connects it with, [This is Capell's 'item of *external* evidence.] if a passage of his has been rightly seen into which a 'former note speaks of [viz: Jonson's allusion to "those who beget Tales, Tempests, '"and such like Drolleries"], in which case the Poet's "Henry *the eighth*" will 'have been its fore-runner, and at no greater distance, and that play the occasion of 'his setting down to the present.' Jonson's allusion, referred to above, is in the *Induction* to his *Bartholomew Fair*, and will be discussed further on by Halliwell and Fleay. It is sufficient here to mention that the belief dates from Theobald that Jonson there refers to *The Tempest*, and that it was WHALLEY, I think, who first suggested that in 'the nest of antiques' lies an allusion to the rustic dance of Satyrs in *The Winter's Tale*. (For Gifford's note on this subject see also *The Tempest*, pp. 282, 283 of this edition.)

HORACE WALPOLE (*Historic Doubts on the Life and Reign of King Richard the Third*, 1768, p. 114) was the next to propose a date for the composition of *The Winter's Tale*; this he did vaguely, not specifying any particular year, but merely placing it during Queen Elizabeth's lifetime, that is, before 1603. 'It may not be 'unentertaining to observe,' he says, 'that there is another of Shakespeare's plays, 'that may be ranked among the historic, though not one of his numerous critics and 'commentators have discovered the drift of it; I mean *The Winter Evening's Tale*,

'which was certainly intended (in compliment to queen Elizabeth) as an indirect 'apology for her mother, Anne Boleyn. The address of the poet appears nowhere to 'more advantage. The subject was too delicate to be exhibited on the stage without 'a veil; and it was too recent, and touched the queen too nearly, for the bard to have 'ventured so homely an allusion on any other ground than compliment. The un-'reasonable jealousy of Leontes, and his violent conduct in consequence, form a true 'portrait of Henry the Eighth, who generally made the law the engine of his boister-'ous passions. Not only the general plan of the story is most applicable, but several 'passages are so marked, that they touch the real history nearer than the fable. 'Hermione on her trial says, '—"for honour, 'Tis a derivative from me to mine, '"And only that I stand for." This seems to be taken from the very letter of Anne 'Boleyn to the king before her execution, where she pleads for the infant princess, 'his daughter. Mamillius, the young prince, an unnecessary character, dies in his 'infancy; but it confirms the allusion, as queen Anne, before Elizabeth, bore a still-'born son. But the most striking passage, and which had nothing to do in the 'tragedy but as it pictured Elizabeth, is, where Paulina, describing the new-born 'princess, and her likeness to her father, says: "she has the very trick of his frown." 'There is one sentence indeed so applicable, both to Elizabeth and her father, that I 'should suspect the poet inserted it after her death. Paulina, speaking of the child, 'tells the king: "'Tis yours; And might we lay the old proverb to your charge, So '"like you, 'tis the worse." *The Winter Evening's Tale* was therefore in reality a 'second part of *Henry the Eighth*.'

In the *Variorum* of 1778 MALONE published his first *Attempt to Ascertain the Order in which the Plays attributed to Shakespeare were Written;* in it he gives, with hesitation, the date of the present play as 1594, on the ground that 'it was, *per-'haps*, entered on the Stationers' books, May 22, 1594, under the name of *A Wynter 'Nyght's Pastime*.' He adds, however, in reference to the theory of Horace Walpole, 'that his 'respect for that very judicious and ingenious writer, [together with] the 'silence of Meres, and the circumstance of there not being one rhyming couplet 'throughout this piece [see IV, iv, 832, 833], except in the Chorus,' made him doubt whether it ought not to be ascribed to the year 1601 or 1602.

In his own edition of 1790, MALONE republished his *Attempt*, and, abandoning the date 1594, proposed the year 1604. 'The doubts which I then entertained [in '1778],' he says, 'a more attentive examination of this play has confirmed; and I am 'now persuaded that it was not near so early a composition as the entry [in the Stationers' books] led me to suppose. . . .

'Sir William Blackstone has pointed out a passage in the first Act of this play, 'which had escaped my observation, and which, as he justly observes, furnishes a 'proof that it was not written till after the death of queen Elizabeth: "If I could '"find example Of thousands that had struck anointed kings, And flourished after, '"I'd not do it." These lines could never have been intended for the ear of her who 'had deprived the queen of Scots of her life. To the son of Mary they could not 'but have been agreeable. . . . Perhaps our author laid the scheme of the play in 'the very year the queen died, and finished it in the next. . . . I have therefore 'attributed it to 1604.

'In that year was entered on the Stationers' books: "A strange reporte of a *mon-'strous fish*, that appeared in *the form of a woman* from the waist upward, seene '"in the sea." To this perhaps the poet alludes in [IV, iv, 303]. There is, says 'one of the characters in this piece, "but one *Puritan* among them, and he sings

'"psalms to horn-pipes." The precise manners of the Puritans were at this time 'much ridiculed by Protestants; and the principal matters in dispute between them '(whether the surplice should be used in the celebration of divine service, the cross 'in baptism, and the ring in marriage) were gravely discussed at Hampton Court 'before the king, who acted as Moderator, in the beginning of 1604. . . . Every 'stroke at the Puritans, for whom king James had a hearty detestation, must have 'been very agreeable to him as well as to the frequenters of the theatres, against 'which that sect inveighed in the bitterest terms.'

Malone did not long remain of the opinion that the date was 1604. Before his edition (1790) was through the press, in the *Emendations and Additions* (vol. i, pt. ii, p. 286), he acknowledges the force of the argument derived from Ben Jonson's ridicule of *The Tempest* and *Winter's Tale*, and is now 'inclined to think that Jonson 'joined these plays in the same censure, in consequence of their having been pro-'duced at no great distance of time from each other; and that *The Winter's Tale* 'ought to have been ascribed to the year 1613.'

Two years after the publication of Malone's edition the Rev. JAMES HURDIS issued a mild little treatise, wherein he gave an entirely different *Order of Succession*. The condensed, heavily freighted style, and lack of rhymes in *The Winter's Tale*, which are deemed by other commentators proofs of Shakespeare's maturity, are held by Hurdis to be proofs of the 'earliest efforts of our poet's muse.' Accordingly, in Hurdis's *Order* the present play stands second, preceded by *Anthony and Cleopatra* only; no year is assigned to it. The passage which Blackstone thinks could not have been written till after the death of Queen Elizabeth, Hurdis suggests might have been inserted after the accession of James. Inasmuch as Hurdis displays neither learning nor research, but merely a weak preference, it is not surprising that his booklet made but little impression at the time it was published, and has made none since.

In 1799, GEORGE CHALMERS published his *Supplemental Apology for the Believers in the Supposititious Shakspeare-Papers*. He appears to have been an Ishmael among commentators,—his hand was against every man and every man's hand was against him. This *Supplemental Apology* was avowedly written in answer to Steevens's reiterated sneer that Chalmers 'could not possibly know anything of Shakespeare,' and although from beginning to end it is marred by its belligerent tone, it displays unusual learning, and indicated many sources, unthought of by Malone and Steevens, where external evidence concerning the chronology of the plays might be found. Chalmers conceded the utter falseness of the Ireland forgeries, but cavilled at Malone's method of refuting them. Malone never answered him, although, it is said, he frequently threatened to do so.

In regard to the date of *The Winter's Tale*, Chalmers (p. 396) addresses himself chiefly to the refutation of the argument founded on Blackstone's remark that the allusion to those who had 'struck anointed kings' could not have been made in Elizabeth's life-time. 'Now, mark,' says Chalmers, exultingly, 'how a plain tale 'shall put down a confident assumption.' But after this roaring so loud and thundering in the index the 'plain tale' amounts to nothing more than quoting from Strype (*An. Reform*, iv, 354) certain passages wherein '*anointed* Magistrates' are mentioned in certain prayers which were to be used in the churches '*after* the rebellion of the 'Earl of Essex.' 'Shakespeare, then,' Chalmers continues, 'seems to have merely 'translated the sentiments of those public prayers into dramatic poetry, . . . and to 'have adopted the emphatical expression, *anointed Kings*, instead of *anointed Mag-'istrates*. . . . During that momentous period, neither Elizabeth nor her people enter-

'tained one thought of Mary Stuart, who fell by the stroke of a *legal* instrument, at 'least; which was used in consequence of an address of Parliament, and of a popular 'call. . . . Blackstone's remark discovers, then, a mind which was not very amply 'stored with historical knowledge relating to that eventful age. There is in the first 'Act a passage which was much more likely to *tent* Elizabeth to *the quick*: "Thou '"mightst bespice a cup, To give mine enemy a lasting wink . . . I could do this, '"and that with no rash potion, But with a lingering dram," etc. It is an historical 'fact, which is incontrovertibly certain, that Elizabeth employed agents to take off her 'hated rival by a *lingering dram*.' Malone's allusion to the *Puritans* Chalmers takes as an additional proof that the play was written about the period of Essex's conspiracy. 'History,' he says, 'has recorded the popular tricks of that ambitious anarchist; 'how he courted the Puritans; how he had *psalm-singing* in Essex-house. . . . There 'is another note of time, in the first Scene of the fifth Act, which furnishes a decisive 'proof against *the theory* of the commentators. Leontes laments the wrong he did 'himself: "which was so much, that *heirless* it hath made my kingdom." Dion re- 'monstrates to Paulina that "you consider little What dangers by his highness' *fail* '"*of issue*, May drop upon his kingdom, and devour Incertain lookers on." . . . The 'whole allusion was finely adapted to the state of the public mind; which had been 'harassed by the dispute about the succession. The suspense, wherein the whim of 'Elizabeth kept *incertain lookers on*, to the last, about her successor, no longer ex- 'isted after the accession of James, who was far from *heirless*. After this event, the 'audience would have disdained that fine passage as idle declamation. *The crown* 'had now *found an heir*. And, to have longer talked about the dangers of uncer- 'tainty, when none were felt, nor foreseen, would have been rejected by the audience 'as senseless fiction. . . . I presume to think that the proofs which I have adduced 'are quite sufficient to satisfy any reasonable mind that *The Winter's Tale* was writ- 'ten in the troublous year 1601.'

'If,' says DOUCE (i, 347), 'as Mr Blackstone supposes, this [speech of Camillo in 'I, ii, 414] be an allusion to the death of the queen of Scots, it exhibits Shakespeare 'in the character of a cringing flatterer accommodating himself to existing circum- 'stances, and is moreover an extremely severe one. But the perpetrator of that 'atrocious murder *did flourish* many years afterward. May it not rather be designed 'as a compliment to king James on his escape from the Gowrie conspiracy, an event 'often brought to the people's recollection during his reign, from the day on which it 'happened being made a day of thanksgiving?'

While his edition was going through the press Malone obtained the use of the Office-book of Sir Henry Herbert, Master of the Revels to James the First. Therein he found an entry concerning *The Winter's Tale*, but its full bearing on the date does not seem to have occurred to him until the appearance of the *Variorum* of 1821, when we find that he changed his date for the fourth time. The entry, given by Malone (vol. i, pt. ii, 226, ed. 1790; *Var.* 1821, iii, 229), is as follows:

'For the kings players. An olde playe called Winters Tale, formerly allowed of 'by Sir George Bucke and likewyse by mee on Mr Hemminges his worde that there 'was nothing prophane added or reformed, thogh the allowed booke was missinge: 'and I therefore returned it without a fee this 19 of August 1623.'

Whereupon Malone remarks (*Var.* 1821, ii, 463): 'Though Sir George Buck 'obtained a reversionary grant of the office of Master of the Revels in 1603, . . . it 'appears . . . that he did not get complete possession of his place till August, 1610. 'I, therefore, suppose *The Winter's Tale* to have been originally licensed by him in

'the latter part of that year or the beginning of the next. The allowed manuscript 'was probably destroyed by the fire which consumed the Globe Theatre in June, '1613. . . . It was acted at Court in 1613.'

In 1603, Sir George Buc received a reversionary grant of the Office of Master of the Revels, expectant on the death of Sir Edward Tylney. Tylney died in October, 1610. Malone and other editors after him lay stress on the fact that Sir George Buc did not get possession of his office until August, 1610, only a month or two before Tylney's death, and their argument founded thereon for the date of *The Winter's Tale* is clear: that if Sir George Buc licensed it he could not have done so before he assumed office in 1610. But CHALMERS (*Supplement. Apol.* p. 200) shows from *The Stationers' Registers* that Buc began to license plays only two or three years after he received his reversionary grant; and quotes twenty-six titles from the Stationers' Registers thus licensed between the twenty-first of November, 1606, and the sixth of October, 1608. I have verified by Arber's *Reprint* half a dozen of these entries, and, except trivial mistakes of the day of the month here and there, they are correctly given; there is no reason to suppose that they are not all substantially correct,—two or three are enough to prove Chalmers's assertion. Among these entries is that of *King Lear*, on the 26 November, 1607. (See *King Lear*, p. 354, of this edition.) There is no mention of *The Winter's Tale*; all that Chalmers proves is that Malone is not justified in founding any argument on the date of Sir George Buc's assumption of office. In connection with this subject HALLIWELL remarks: 'In the absence of any direct 'evidence to the contrary, it seems, however, unnecessary to suggest that *The Winter's* '*Tale* may have been one of the dramas that passed under Buck's review during the 'tenancy of Tylney in the office; and it may fairly, at present, be taken for granted 'that the comedy was not produced until after the month of August, 1610.'

Malone's final sentence is: 'It was acted at Court in 1613.' This is clearly a reference to what is known as the 'Vertue MSS.' For an account of these MSS, see *The Tempest*, p. 275, of this edition. It suffices to state here that among these MSS there is a list of 'Plaies acted at Court, Anno 1613 (from the Accounts of Lord 'Harrington, Treasurer of the Chamber to King James I.).' This list was printed for *The Shakespeare Society* (*Papers*, ii, 123) by Peter Cunningham; the items relating to the several plays are given separately in the *Introductions* to the plays by Halliwell; and, lastly, they are collectively reprinted in the *New Shakspeare Society's Transactions*, 1875, p. 419. These reprints, supposed to be exact copies of the original, vary, however, in words and in spelling; Cunningham does not agree with Halliwell (there is even a pound's difference in the sum disbursed by the Treasurer), Halliwell not only does not agree with the *New Sh. Soc.*, but he does not agree even with himself; the extract given in his *Introduction* to *The Tempest* varies in the spelling of some words from that given in his *Introduction* to *The Winter's Tale*. I think it safest to follow the *New Sh. Soc.* except in the use of Italics for the titles of Shakespeare's plays,—a practice which has little to commend it. The item relating to *The Winter's Tale* is as follows: 'Item paid to John Heminges vppon the Cowncells 'warr*ant* dated att Whitehall xx° die Maij 1613, for presentinge before the Princes 'Highnes [Hignes *ap. Hal.*] the L*ady* Elizabeth and the Prince Pallatyne Elector 'fowerteene severall playes, viz.: one playe called ffilaster, One other called the 'Knott of ffooles, One other Much adoe abowte nothinge, The Mayeds Tragedy, The 'merye dyvell of Edmonton, The Tempest, A kinge and no kinge / The Twins 'Tragedie / The Winters Tale, Sir John ffalstaffe, The Moore of Venice, The Noble-'man, Cæsars Tragedye / And one other called Love lyes a bleedinge, All w*h*ich

'Playes weare played with-in the tyme of this Accompte, viz.: paid the some of 'iiij$^{xx}$ xiij li vj s viij d [£93:6:8]/.'

Capell, as we have seen, suggests that Ben Jonson in his *Induction to Bartholomew Fair* may have alluded to the present play in the following passage (wherein, as Halliwell says, 'the distinction of italics and capital letters [in the original edition], not 'being peculiar to this quotation, is of little value in the consideration of the opinion 'respecting the allusion'): 'If there be never a *Servant-monster* i' the *Fair*, who can 'help it, he says? nor a nest of *Anticks*? He is loth to make nature afraid in his '*Playes*, like those that beget *Tales*, *Tempests*, and such-like *Drolleries*.' Whereon Halliwell sensibly remarks: 'As The Tempest and the Winter's Tale were both 'acted at Court shortly before the production of *Bartholomew Fair*, and were then 'in great estimation with the public, there would be some grounds for the conjecture 'that Shakespeare's plays are here alluded to, were it not for the circumstance that 'Jonson can hardly be considered to refer to regular dramas. In the comedy of *Bar-* '*tholomew Fair* he ridicules those primitive dramatic exhibitions, which, known as 'motions or puppet-shows, were peculiar favourites with the public at that festival. 'In some of these, tempests and monsters were introduced, as in the motion of Jonah 'and the Whale. The "nest of anticks," which is supposed to allude to the twelve 'satyrs who are introduced at the sheep-shearing festival, does not necessarily refer 'even to the spurious kind of drama here mentioned. The "servant-monster" and 'the "nest of anticks" may merely mean individual exhibitions. If the latter really 'does relate to a dramatic representation, it may very likely be in allusion to the fan- 'tastic characters so often introduced in the masques of that period; but the context 'seems to imply that Jonson is referring to devices exhibited at the fair.'

FLEAY (*Life of Shakespeare*, p. 65) says that 'Winter's Tale was certainly pro- 'duced early this year [1610], before Jonson's *Alchemist*. . . . The "Address to the '"Reader" [in the latter] (no doubt dating in 1610) contains one of Jonson's numer- 'ous allusions to the "dance of antics" in *Winter's Tale*.' Jonson's 'allusion' is not complimentary. May we venture to ask if it be likely that, at a time when he was one of the King's Players, shoulder to shoulder with Shakespeare, he would be willing, even were it permitted, to sneer at a play acted by his own company? FLEAY pronounces (p. 164) Malone's 'hypothesis' formed on the actual date of the entrance of Sir George Buck on the Mastership of the Revels 'worthless,' because (p. 247) Buck had full power to 'allow' plays from 1607 onwards. 'We are,' he proceeds, 'after all, left in great measure to internal evidence. One really helpful fact is Jon- 'son's allusion in *Bartholomew Fair* to a "nest of ninnies" and "those that beget '"Tales, Tempests and such-like drolleries." This was written in 1614, and at that 'date he would of course allude to the *latest* productions of Shakespeare, if to any.'

Halliwell has conclusively shown, I think, how weak is the support which any argument can derive from this allusion in *Bartholomew Fair*. In addition, there are two other reasons against accepting this allusion, which have weight, at least with me. First, to assume that Jonson would give public utterance to such a sneer is to debase his character as a man (it is a covert blow), as a friend (he loved Shakespeare to idolatry), and as a poet, with an aim in his art far too lofty to stoop to such petty meanness. Secondly, unless an allusion be appreciated by the audience it falls flat. To give point to this present allusion, then, we must assume that the audience at the Hope Theatre in 1614 was not only substantially the same as that at the Globe Theatre in 1611, but that they were all of so intellectual a stamp and of so tenacious

a memory that they instantly chuckled over a sneering reference to what they had heard three years before. And as for reading it—that they could not do till 1631–41, when *Bartholomew Fair* first appeared in print.

In his Introduction to the Reprint of *Dorastus and Fawnia*, COLLIER gives a fine-drawn reason why *The Winter's Tale* should have been written after *The Tempest*. In the novel, Fawnia (Shakespeare's Perdita) is turned adrift at sea in a boat, 'very 'much in the same manner as Prospero describes what had happened to himself and 'Miranda under similar circumstances. Shakespeare having already employed this 'species of incident in *The Tempest* was obliged to vary it in *The Winter's Tale*, or 'he would probably have followed Greene's description, which is certainly one of the 'prettiest and most natural portions of his narrative.'

To HALLIWELL this reason appears too finely drawn. 'Indications of this kind,' he says (*Introd.* p. 44) 'are clearly insufficient in themselves, even to be useful as pieces 'of corroborative evidence. The incident of the exposure of the child in an open 'boat is a very common one in early English romances, and as Shakespeare has 'made other variations from [Dorastus and Fawnia] in *The Winter's Tale*, it is an 'unnecessary assumption to presume that the alteration was effected with reference 'to any other play. With equal probability, it might be conjectured that Shakespeare, 'having omitted the incident in the construction of *The Winter's Tale*, introduced it 'in *The Tempest* as one especially suited to a romantic drama of that description.'

Thus far we have been dealing, as exclusively as is possible, with evidence drawn from *internal allusions* or *inferences*. We now turn to the second division of *internal* evidence,—namely, that derived from *rhythm*, now called 'The Metrical Tests.' I believe the credit of first calling attention to certain peculiarities of rhythm and of verse, as characteristics of a certain play, belongs to RODERICK, who, however, did not cite this peculiarity as a means of determining the Date of Composition, but merely noted the fact as strange. It is quite possible that CAPELL has somewhere in his 'Notes' alluded to the bearing of style on the question of date, but flesh recoils from delving in that 'rudis indigestaque moles,' merely to award historical priority to any one.

In his *Remarks* on *Henry the Eighth* Mr RODERICK (EDWARDS, *Canons of Criticism*, 1765, p. 263, Seventh Ed.) calls attention to the 'number of verses in that 'play, many more than in any other, which end with a redundant syllable;' also to the 'great number of verses which have the pause on the seventh syllable;' and, lastly, to the fact that the 'emphasis, arising from the sense of the verse, very often clashes with 'the cadence that would naturally result from the metre, *i. e.* syllables that have an 'emphasis in the sentence upon the account of the *sense* or *meaning* of it, are put in 'the uneven places of the verse; and are in the scansion made the first syllable of the 'foot, and consequently short.' Roderick, however, pursued the subject no further.

MALONE was the earliest to call attention to the metre as an element in the determination of the Date of Composition. In the *Variorum of 1778* (i, 280) he conjectured that *Love's Labour Lost* was Shakespeare's earliest play from the frequent rhymes therein, and in a foot-note he further explains his theory, which is that it is not 'merely the use of rhymes, mingled with blank verse, but their *frequency*, that is 'here urged, as a circumstance which seems to characterise and distinguish our poet's 'earliest performances. In the whole number of pieces which were written ante-'cedent to the year 1600, and which, for the sake of perspicuity, have been called his

'*early compositions*, more rhyming couplets are found than in all the plays composed 'subsequently to that year; which have been named his *late productions*. Whether, 'in process of time, Shakespeare grew weary of the bondage of rhyme, or whether 'he became convinced of its impropriety in a dramatic dialogue, his neglect of rhym-'ing (for he never wholly disused it) seems to have been *gradual*.'

In *Remarks on the Differences in Shakespeare's Versification in different Periods of his Life*, 1857, the author, CHARLES BATHURST, attempted to divide the plays into four periods, following each other chronologically, indicated by the use of the 'unbroken' and of the 'interrupted' verse. By 'unbroken' Bathurst means a verse where the sense is not broken by the ending of the line; by 'interrupted,' where the sense is broken to such an extent that 'you cannot dwell on the end,' that is, where the verses end with what are called 'weak endings,' such as monosyllables, *and*, *if*, *as*, etc. His four periods he thus, not very clearly, defines (indeed, his little volume, valuable as it is, lacks clearness of outline, which is, perhaps, no more than to be expected in one who enters a path where all is misty and vague): 'The first is not so 'much distinguished from the second in the nature of the verse, as in the general in-'completeness of the style, or, at least, however beautiful many passages may be, the 'absence of that entire boldness and freedom, which so singularly, according to com-'mon ideas, goes with quite unbroken passages, not unfrequently, in what I have 'marked as his second style. To this last *King John*, for instance, and *Romeo and 'Juliet* belong. In what I call the third style, his peculiar manner of unbroken 'verse is altered, but without as yet falling into the opposite peculiarity of his later 'plays, which will form his fourth style. *Measure for Measure* will serve for a 'specimen of the third; *Anthony and Cleopatra*, and *The Winter's Tale* remarkably, 'of the fourth style.' Having thus laid down his Periods, Bathurst analyses each play in turn and remarks as follows on *The Winter's Tale*, after accepting Collier's decisive proof that it was brought out in 1610 or 1611: 'It is very overloaded in 'thought, and strained language; and very obscure. Parenthetical. The metre in 'the fourth style, to an excessive degree. Double endings. The breaks between 'the speeches regular and stiff; especially in the (extraneous) scene, between Cleom-'enes and Dion. It is a play of immense force; and in some parts, according to 'the subject, of most delightful tenderness, and pleasant, natural, simplicity of feel-'ing; though not quite of ideas and language. But the verse is the same in all. 'This enables us to see, how two plays, unlike in matter and turn of feeling, might 'be of the same date. As *Coriolanus* and *The Tempest*; *Othello* and *Twelfth Night*. 'The versification, then, is a still better internal guide than any other, to the chro-'nology. The rhyming Chorus is remarkable; still in the same verse. It ranks 'very much with *Cymbeline*, but has much more of the strong, not to say harsh, in 'the serious parts. It has more good comedy than any other play, I think, of this 'class.'

In the *Transactions* of *The New Shakspere Society* (1874, vol. i, p. 442) there is an excellent account of 'the History of the Verse-Tests in General,' by Dr J. K. INGRAM, and a tabulated result of Dr Ingram's own application to all the Plays of the test involved in the number of *Light Endings*, such as *am*, *are*, *art*, *ere*, *is*, *like*, *may*, etc., and of *Weak Endings*, such as *and*, *as*, *at*, *by*, *in*, *of*, *than*, etc. His valuable Table gives an ascending series from *Love's Labour's Lost*, wherein there are but three Light Endings, up to *The Winter's Tale*, wherein out of 1825 lines of verse in the play, 57 have a Light Ending and 43 a Weak Ending, or a percentage of both together, of 5.48. This, with the exception of portions of *Henry VIII.*, is the

highest percentage reached by any play, and would indicate a date of composition of the very latest.

Thus much of *internal* evidence. We now turn to an item of *external* evidence, which, inconclusive as it may be of the very earliest date, is incontrovertible as to one limit, at least, before which the play must have been written. From this time onward an unparalleled harmony reigns over editors. The discussion is practically closed. Hereafter, with one exception, there is a divergence of views as to date of no greater amount than from Spring to Autumn, from Summer to Winter.

In 1836, COLLIER printed a small book, entitled: *New Particulars regarding the Works of Shakespeare*. These 'new particulars' were obtained from a MS (No. 208, in the Ashmolean Museum at Oxford) bearing the following title: 'The Booke of 'Plaies and Notes thereof, ℘ Formans, for common Pollicie,' and written by Dr Simon Forman, a notorious Astrologer and Physician; possibly he was what would be now called a 'Spiritual Medium'; several stories are told of his 'clairvoyance'; he prophesied, for instance, the day of his own death and had the grace to fulfil the prophecy; he was implicated in that insoluble mystery, the murder of Sir Thomas Overbury, but died before the trial of Somerset. The last date in his *Booke of Plaies*, Collier says, is the 15th of May, 1611, shortly before his death. 'The words "for 'common Pollicie" mean that he made these remarks upon plays he saw represented, 'because they afforded a useful lesson of prudence or "policy" for the "common" 'affairs of life.' The extract from Forman's diary relating to the present play, which is here given, is taken from the Facsimile by Halliwell (*Introd.* p. 41). I have merely transliterated the badly written court-hand. Neither Halliwell nor *The New Shakspere Society* (*Trans.* 1875–6, p. 416) gives what may be termed an absolutely faithful transliteration of this Facsimile. The *g* which follows 'Maye' in the superscription is interpreted *Wednesday* by the former without comment, and the latter gives it not at all. Moreover, both are liberal in punctuation, where there is none in the original. In the Facsimile the date looks very much more like 1612 than 1611. But Collier says that the Register of Forman's death states that he died in September, 1611.

'In the Winters Talle at the glob
1611 the 15 of Maye g

'Obserue ther howe Lyontes the Kinge of Cicillia was overcom w Ielosy of his wife with the Kinge of Bohemia his frind that came to se him. and howe he contriued his death and wold haue had his cup berer to haue poisoned. who gaue the King of bohemia warning therof & fled with him to bohemia / Remēber also howe he sent to the Orakell of appollo & the Aunswer of apollo. that she was giltles. and that the king was Ielouse &c and howe Except the child was found Agane that was loste the Kinge should die with out yssue. for the child was caried into bohemia & ther laid in a forrest & brought vp by a sheppard And the kinge of bohemia his sonn maried that wentch & howe they fled into Cicillia to Leontes and the sheppard hauing showed the letter of the nobleman by whom Leontes sent a [*sic*] was that child and the Iewells found about her. she was knowen to be Leontes daughter and was then 16 yers old

'Remember also the Rog that cam in all tottered like coll pixci / * and howe he feyned him sicke & to haue bin Robbed of all that he had and howe he cosoned the

* Staunton thinks that this was 'some noted vagabond, whose nickname has not come down to us correctly.' Halliwell gives it 'roll pixci' and Collier 'Coll Pipci.'

por man of all his money. and after cam to the shep sher* with a pedlers packe & there cosoned them Again of all their money And howe he changed apparrell wt the Kinge of bomia his sonn. and then howe he turned Courtiar &c / beware of trustinge feined beggars or fawninge fellouse.'

The task is practically finished. There is but one voice, Hunter's, which will not join in assent. All but he agree in the belief that *The Winter's Tale* is one of Shakespeare's latest plays and that Forman gives us the earliest, positive, downward limit. But before turning to Hunter, it is necessary to refer to a contribution to the discussion which bore its influence for over forty years, until in 1868 it was pronounced in whole or in part, a forgery.

In 1842, PETER CUNNINGHAM edited, for *The Shakespeare Society, Extracts from the Accounts of the Revels at Court* during the reigns of Elizabeth and James. Selections from these 'Accounts,' made by MALONE, were published in the *Variorum* of 1821 (iii, 360–409), and at the close of the list, which was restricted to the titles of plays only, and did not include the sundry expenses, and furthermore ended with the year 1588, MALONE remarks: 'There is no subsequent Revels Account in 'the reign of Queen Elizabeth now extant.' Cunningham reprinted the entire Accounts, and, moreover, alleged that he had discovered two additional books, Book XII. and Book XIII. covering the years 1604 and 1611–12 respectively. In Book XII. there are the records of no less than eight performances of Shakespeare's plays, and in Book XIII. there are two, whereof one states that there was acted by 'The 'King's players'' on 'The 5th of Nouember [1611]: A play called ye winters nighte 'Tayle.' The original MS from which Cunningham printed his Book XII. has been pronounced a forgery.† But in regard to that from which Book XIII. was printed, opinions seem to vary; HALLIWELL-PHILLIPPS, in his *Outlines* (p. 194, 5th ed.), accepts as genuine the item in regard to the performance of *The Winter's Tale*, just quoted, while DYCE and FLEAY reject the whole list as spurious, the latter (*Hist. of the Stage*, p. 174) maintains, by dates and companies of Players, that the record of the performances is utterly false. Luckily a performance of *The Winter's Tale* in November, 1611, has no bearing, in the present instance, on the date of composition, inasmuch as Dr Forman witnessed a performance of it six months previously.

So much for this unsavory subject. We now turn to Hunter, whose remarks are always entitled to respect.

JOSEPH HUNTER (*New Illust.* i, 413) is 'very much inclined' to give an early date to the present play. 'Nothing can be clearer,' he says, 'than that the mere fact 'that Forman witnessed the performance in 1611 is no proof whatever that the play 'had not been written and performed many years before. He saw also about the 'same time *Macbeth*, *King Richard the Second*, and *Cymbeline*; and yet no person 'will, I conceive, be disposed to contend that these plays were written and first per-'formed in 1610 or 1611. . . . We do not know from anything else that Forman has 'written that he was one of those who never visit the theatre except on first nights; 'but we do know that plays which were not new were performed at Court . . . there-'fore, that *A Winter's Tale* was performed at Court on November 5, 1611 [This was 'written before Cunningham's forgery had been detected] is no proof whatever that

* Sheep-shearing.

† For a full account of these forged *Revels Books* and the attendant mystery, see *Othello*, pp. 351–355, and *The Tempest*, pp. 280, 295, of the present edition.

'it was then a new play, nor does it raise the slightest probability in that direction. '. . . The internal evidence for date is, indeed, exceedingly slight; of which no 'better proof can be given than the great discordancy of the commentators on this 'point.' The reason for a late date (drawn from Sir Henry Herbert's Register) by Malone, viz.: that Sir George Buck was Master of the Revels from October, 1610, until May, 1622; and that Sir George Buck must, therefore, have licensed *The Winter's Tale* between October, 1610, when he was appointed to office, and May, 1611, when Forman saw it, 'appears decisive,' says Hunter, 'but it only appears so,' for from the Stationers' Registers we have proof that Sir George Buck began to license long before October, 1610; thus he licensed *The Fleire* on or before May 6, 1606; in June, 1607, Chapman's *Bussy Damboise*, etc. 'The argument for the late date of '*The Winter's Tale* drawn from the date of Sir George Buck's appointment to office 'is, I submit, untenable. [See Halliwell's remarks on this subject, given above.]

'On the whole I should incline very much to Chalmers's opinion, slight as the 'indications are, and place this play in near succession to *Twelfth Night*, and not 'later than 1601 or 1602. If its having been licensed by Sir George Buck compel 'us to look for a later date, I should place it about the time of the Gunpowder Plot, '1606 (a year in which we know that Sir George Buck did license plays), the passage 'about striking anointed kings admitting so easily of being construed into an intended 'allusion to that dreadful conspiracy.'

By way of recapitulation, the various items of *internal evidence* are as follows:

WALPOLE: veiled compliment to Queen Elizabeth.

CAPELL: Song: 'Get you hence, for I must go.'

BLACKSTONE: 'If I could find example
Of thousands, that had struck anointed kings,' etc.

MALONE: 'but one Puritan amongst them,' etc.

CHALMERS: 'Thou might'st bespice a cup,' etc. Leontes heirless.

COLLIER: Different treatment in *The Tempest* in reference to the Exposure to the Sea.

Among the items of *internal evidence* are to be included the general belief that the condensed, parenthetical, involved style of the play points to late composition, and the Metrical Tests.

The *external evidence* is as follows:

Ben Jonson's ridicule in his *Bartholomew Fair*.

Sir Henry Herbert's *Office-book*.

Dr Simon Forman's *Note-book*.

To recapitulate, chronologically:—

| | | |
|---|---|---|
| CAPELL | (1767) | between *Hen. VIII.* and *The Tempest*, 1613 |
| WALPOLE | (1768) | before 1603 |
| MALONE | (1778) | 1594 |
| " | (1790) | 1604 |
| " | " | 1613 |
| CHALMERS | (1799) | 1601 |
| DRAKE | (1817) | written at close of 1610, performed 1611 |
| MALONE | (1821) | end of 1610, or beginning of 1611 |
| CAMPBELL | (1838) | 1611 |
| KNIGHT | (1840) | 1611 |

| | | |
|---|---|---|
| COLLIER i, ii | (1842–58) | . . . . . autumn and winter of 1610–1611 |
| HUNTER | (1845) | . . . . . not later than 1601 or 1602 |
| GERVINUS | (1849) | . . . . . 1611 |
| SINGER ed. ii | (1856) | . . . . . 1611 |
| R. G. WHITE | (1857) | . . . . . 1611 |
| HALLIWELL | (1859) | . . . . . winter of 1610–1611 |
| STAUNTON | (1864) | . . . . . autumn and winter of 1610–1611 |
| DYCE | (1866) | . . cannot be assigned to a much earlier period than 1611 |
| KEIGHTLEY | (1867) | . . . . . not earlier than 1610 |
| WARD | (1875) | . . . . . 1610 |
| FURNIVALL | (1877) | . . . . . 1611 |
| STOKES | (1878) | . . . . . 1610, 1611 |
| ROLFE | (1880) | . . . . . 1611 |
| HUDSON | (1880) | . . . . . 1611 |
| FLEAY | (1886) | . . . . . early in 1610 |
| DEIGHTON | (1889) | . . . . . 1611 |

## SOURCE OF THE PLOT

AT this late day it is quite impossible to decide to whom the credit is to be given of having first detected the source whence Shakespeare derived the plot of *The Winter's Tale*. GILDON, in his *Remarks on the Plays of Shakespeare* (p. 336), observes that this '*Tale* is taken from an old story book of *Dorastus and Fawnia*.' ROWE, in his *Account of the Life of Shakespeare* (p. xxvii), says: '*The Winter's Tale* . . . is 'taken from an old Book, called *The Delectable History of Dorastus and Fawnia*.' Both of these remarks were printed in the same year, 1709; the question of priority, therefore, if it be of the slightest interest, must be left undecided.

COLLIER: 'As early as the year 1588, Robert Greene printed a tract called *Pan-*
'*dosto: The Triumph of Time*, better known as *The History of Dorastus and Faw-*
'*nia*, the title it bore in some of the later copies. As far as we now know, it was 'not reprinted until 1607, and a third impression appeared in 1609; it afterwards 'went through many editions; but it seems not unlikely that Shakespeare was di-'rected to it, as a proper subject for dramatic representation, by the third impression, 'which came out the year before we suppose him to have commenced writing his '*Winter's Tale*. How long [the Novel] continued popular may be judged from the 'fact that it was printed as a chap-book as recently as the year 1735, when it was 'called *The Fortunate Lovers; or the History of Dorastus, Prince of Sicily, and of* '*Fawnia, only daughter and heir to the King of Bohemia*.'

DYCE (Greene's *Works*, ed. 1831, p. liii): 'To those who may read the Novel for 'the first time, having a previous acquaintance with the play of Shakespeare,—and 'to what reader is *it* altogether unknown?—the former will appear cold and uninter-'esting on a recollection of the marvellous truth and reality of the latter. But *Pan-*
'*dosto* is far from a contemptible production; if portions of it are disfigured by bad 'taste and coarseness of feeling, there are also portions composed in a very pleasing 'and affecting manner. The story, there is every reason to believe, was the inven-'tion of Greene.' [See Caro, *infra*.—ED.]

Inasmuch as the Novel of *Dorastus and Fawnia* is reprinted on the following

pages, a comparison of it with *The Winter's Tale* is needless. Words or phrases in it which seem to have remained in Shakespeare's memory are frequently referred to in the foregoing Commentary; more copious references are placed in the margin of the Reprint, whereby the student can see for himself the extent to which Shakespeare was indebted to Greene,—an interesting and not unprofitable examination. DELIUS, in many words which somewhat darken counsel, has made a comparison of the Novel and the drama; it is to be found in the *Shakespeare Jahrbuch*, XV, 22–43.

It is nowhere denied that Greene's *Novel* is the direct source of *The Winter's Tale*. One indirect source has been brought forward, however, which, not impossibly, supplied the germ of this story, hitherto supposed to be entirely of Greene's own invention. (See Dyce, *supra*.)

J. CARO (*Englische Studien*, 1878, Bd. ii, hft. i, s. 167) gives a tragic narrative from a Lithuanian MS of the 16th century, of which I here give briefly the outlines as follows: Semovit, the Elder, duke of Masovia, some time after the death of his wife, fell desperately in love with a daughter of the duke of Münsterberg, the beautiful Ludomila, and married her. She was a paragon of every virtue, and their happiness was unbounded. In an evil hour, a wicked, lying woman slanderously told Ludomila's sister and her sister's husband that Ludomila had been unfaithful, and named, as her guilty partner, a highly honoured courtier and cup-bearer, named Dobek. This story finally reached the ears of Semovit, who, in a fit of desperate frenzy, threw his wife into prison; but when he dispatched officers for Dobek it was found that Dobek had gone on a pilgrimage with an aged priest. While in prison Ludomila gave birth to a son, whom Semovit commanded one of his old retainers to kill secretly. Shortly after Ludomila was suffocated with fumes of charcoal. A daughter of Semovit by his first wife having learned that the infant had not been killed by the old retainer, but had been entrusted to an old woman, succeeded in stealing the child, and brought him up secretly in her own castle, in Stettin, in a style befitting his rank. About seven years after the death of Ludomila, word was brought to Semovit that the cup-bearer, Dobek, had returned from the Holy Land and was living in Prussia. Semovit succeeded in enticing him to Masovia, and he was brought in chains into the presence of the Duke, who, beside himself with rage at the sight, struck the ill-starred youth on the head with a mace; executioners hurried him from the spot and he was immediately torn asunder by horses. But this cruel deed revealed, not only the innocence of Ludomila, but also that of the cup-bearer; it was discovered that Dobek had been a woman in disguise. Further investigations revealed that the poor young girl was the daughter of a divine, who had brought her up as a boy, and in his old age had taken her with him to the Holy Land, where he died, and his daughter had returned to her home only to meet with a horrible and unmerited death.

The shock of this discovery proved almost fatal to Semovit's health and his reason. To add, if possible, to his bitter repentance, a monk disclosed to him that the wicked author of the original slander had, on the news of the death of Ludomila, fallen into a lethargy from which she had just awakened (as Caro remarks, the syncope must have lasted seven years), and on her death-bed had begged the monk to make known to Semovit the baseless falsehood she had knowingly uttered. Semovit erected a magnificent tomb to his wife and enriched all churches. To calm his grief he paid a visit to his daughter in Stettin. At the entrance to his daughter's palace, he was met by a boy of dazzling beauty, who bade him welcome in a charming speech.

Before he could recover from his astonishment, his daughter took the young Henry by the hand, and falling at her father's feet disclosed the whole story of Henry's birth and abduction. The duke, deeply moved, recognised his own features in those of the boy, and from that moment Henry became his favorite child. To show to Heaven his deep repentance for his unparalleled cruelty to Ludomila and to Dobek, he destined Henry for the church.

Caro is moderate in his claims for this story as the prototype of *The Winter's Tale*. He finds in the Delphic oracle a reminiscence of the priestly revelation of Ludomila's chastity; that both Dobek and Camillo were cup-bearers he considers noteworthy, and that the tearing to pieces of Antigonus by the bear reminds us of the tearing of Dobek to pieces by the horses, and, finally, that the zeal and actions of Semovit's daughter irresistibly recall Paulina. However weak we may find these parallels, in his general conclusions we can all agree with the learned historian. It is by no means his intention to deny that Greene's story is the source whence Shakespeare borrowed his materials; he wishes merely to suggest that the tragic and romantic story of Semovit might have found its way to England and been told by some of the followers of Anne of Bohemia, Richard the Second's Queen, to whom it must have been familiar, or it might have been learned in the intercourse with Russia and Northern Prussia, which sprang up in Richard's reign, and might thus eventually form the germ of Greene's *Novel*.

It has been asserted (most stoutly, I think, by J. L. KLEIN) that there is an affinity between *The Winter's Tale* and Lope's *El Marmol de Felisardo*. KLEIN (*Geschichte des Dr.*, x, 494) affirms that there is a remarkable similarity between the two dramas.

Let the reader judge: Felisardo, who passes as the son of noble parents, and is a student, wins the love of Elisa, the daughter of an Alcalde, and, at last, the consent of her father to their marriage. It turns out, however, that Felisardo is a natural son of the king, who, by the death of his lawful heir, is obliged either to recall Felisardo or to die heirless. Accordingly the King sends an Admiral to bring the young man to Court. It now appears that Elisa has a twin brother, Celio; and the resemblance of these twins to each other is so exact that when the Alcalde wished to fit out Celio as a page to the Court, he takes Elisa by mistake, and dispatches her, dressed in boy's clothes, as a page to Felisardo. A marriage is arranged between Felisardo and the daughter of the Admiral, but the young prince will not listen to it, and, on the advice of his merry servant, Tristan, feigns himself in love with a marble statue in the garden, and to such an extreme did he carry this feigned fascination that at last, to save him from drooping into his tomb, the King consented that he should wed the statue. Of course, Elisa was dressed up as the statue; whereupon the King was obliged to keep his word and sanction the marriage.

After listening to this, we may assuredly say, in Johnsonian phrase, 'let us hear 'no more' of *El Marmol de Felisardo* as a source of *The Winter's Tale*.

W. CAREW HAZLITT, in his Reprint of Collier's *Shakespeare's Library*, observes that 'there is little doubt that, in writing the *Winter's Tale*, the author had also an 'eye to Gascoigne's paraphrase of the *Phœnissæ* of Euripides, presented at Gray's 'Inn in 1566, and printed in the works of that interesting old Maker, 1573, 1575, '1587, and as edited in 1869–70. As regards the character of Autolycus, it is a 'matter for speculation whether Shakespeare had not in his recollection that extra-'ordinarily curious production by Thomas Newbery, *The Book of Dives Pragmaticus*, '1563, repeated in Mr Huth's *Fugitive Tracts*, 1875.'

The 'copy' used for the following Reprint of Greene's *Novel* is W. Carew Hazlitt's *Reprint* of Collier's *Shakespeare Library*. The original is dated 1588; 'the only known copy of this edition,' says Collier, 'is in the British Museum; but it 'is defective in one place, and we have necessarily been compelled to complete our 'impression from a later copy. Whether the story were the invention of Greene, or 'whether, as was not unusual with him, he adopted it from a foreign language, can-'not be now ascertained; but it is not known abroad in any other form than that in 'which it has been received from this country.' 'Robert Greene,' says Collier elsewhere, in his *Introduction to the Reprint*, 'was a man who possessed all the advan-'tages of education; he was a graduate of both Universities, he was skilled in ancient 'learning and in modern languages, he had, besides, a prolific imagination, a lively 'and elegant fancy, and a grace of expression rarely exceeded; yet let any person 'well acquainted with *The Winter's Tale* read the novel of *Pandosto*, upon which it 'was founded, and he will be struck at once with the vast pre-eminence of Shake-'speare, and with the admirable manner in which he has converted materials supplied 'by another to his own use.'

To save space the *Address* 'to the Gentlemen Readers,' and *The Epistle Dedicatorie* have been omitted. The Title reads as follows:—

PANDOSTO. | ¶ THE TRIUMPH | OF TIME. | *WHEREIN IS DISCOVERED* | by a pleasant Historie, that although by the meanes | of sinister fortune, Truth may be concea | *led yet by Time in spight of fortune it* | *is most manifestly revealed.* | *Pleasant for age to avoyde drowsie thoughtes,* | profitable for youth to eschue other wanton | *pastimes, and bringing to both a de* | *sired content.* | Temporis filia veritas. | ¶ *By Robert Greene,* Maister of Artes | in *Cambridge.* | Omne tulit punctum qui miscuit vtile dulci. | Imprinted at London by *Thomas Orwin* for *Thomas* | *Cadman,* dwelling at the Signe of the *Bible,* | neere vnto the North doore of Paules, | 1588.

## *The Historie of Dorastus and Fawnia.*

—o—

AMONG al the passions wherewith humane mindes are perplexed, there is none that so galleth with restlesse despight, as the infectious soare of Iealousie: for all other griefes are eyther to bee appeased with sensible perswasions, to be cured with wholesome counsel, to be relieved in want, or by tract of time to be worne out, (Iealousie only excepted) which is so sawsed with suspitious doubtes, and pinching mistrust, that whoso seekes by friendly counsaile to rase out this hellish passion, it foorthwith suspecteth that he geveth this advise to cover his owne guiltinesse. Yea, who so is payned with this restlesse torment doubteth all, dystrusteth him-selfe, is alwayes frosen with feare, and fired with suspition, having that wherein consisteth all his joy to be the breeder of his miserie. Yea, it is such a heavy enemy to that holy estate of matrimony, sowing betweene the married couples such deadly seeds of secret hatred, as Love being once rased out by spightful distrust, there oft ensueth bloudy revenge, as this ensuing Hystorie manifestly prooveth: wherein Pandosto (furiously incensed by causelesse Iealousie) procured the death of his most loving and loyall wife, and his owne endlesse sorrow and misery.

In the Countrey of Bohemia there raygned a King called Pandosto, whose fortunate successe in warres against his foes, and bountifull curtesie towardes his friendes

in peace, made him to be greatly feared and loved of all men. This Pandosto had to Wife a Ladie called Bellaria, by birth royall, learned by education, faire by nature, by vertues famous, so that it was hard to judge whether her beautie, fortune, or vertue, wanne the greatest commendations. These two lincked together in perfect love, led their lives with such fortunate content, that their Subjects greatly rejoyced to see their quiet disposition. They had not beene married long, but Fortune (willing to increase their happines) lent them a sonne, so adorned with the gifts of nature, as the perfection of the Childe greatly augmented the love of the parentes, and the joys of their commons; in so much that the Bohemians, to shewe their inward joyes by outwarde actions, made Bone-fires and triumphs throughout all the Kingdome, appointing Justes and Turneyes for the honour of their young Prince: whether resorted not onely his Nobles, but also divers Kings and Princes which were his neighbours, willing to shewe their friendship they ought to Pandosto, and to win fame and glory by their prowesse and valour. Pandosto, whose minde was fraught with princely liberality, entertayned the Kings, Princes, and noble men with such submisse curtesie and magnifical bounty, that they all sawe how willing he was to gratifie their good wils, making a feast for Subjects, which continued by the space of twentie dayes; all which time the Justes and Turneys were kept to the great content both of the Lordes and Ladies there present. This solemne tryumph being once ended, the assembly, taking their leave of Pandosto and Bellaria: the young sonne (who was called Garinter) was nursed up in the house to the great joy and content of the parents.

Fortune envious of such happy successe, willing to shewe some signe of her inconstancie, turned her wheele, and darkned their bright sunne of prosperitie, with the mistie cloudes of mishap and misery. For it so happened that Egistus, King of Sycilia, who in his youth had bene brought up with Pandosto, desirous to shewe that neither tracte of time, nor distance of place could diminish their former friendship, provided a navie of ships, and sayled into Bohemia to visite his old friend and companion, who hearing of his arrivall, went himselfe in person, and his wife Bellaria, accompanied with a great traine of Lords and Ladies, to meet Egistus: and espying him, alighted from his horse, embraced him very lovingly, protesting that nothing in the world could have happened more acceptable to him then his comming, wishing his wife to welcome his olde friend and acquaintance: who (to shewe how she liked him whom her husband loved) intertayned him with such familiar curtesie, as Egistus perceived himselfe to bee verie well welcome. After they had thus saluted and embraced eche other, they mounted againe on horsebacke and rode towards the the Citie, devising and recounting, howe being children they had passed their youth in friendely pastimes: where, by the meanes of the Citizens, Egistus was receyved with triumphs and showes in such sort, that he marvelled how on so small a warning they coulde make such preparation. I, ii, 75.

Passing the streetes thus with such rare sightes, they rode on to the Pallace, where Pandosto entertained Egistus and his Sycilians with such banqueting and sumptuous cheare, so royally, as they all had cause to commend his princely liberality; yea, the verie basest slave that was knowne to come from Sycilia was used with such curtesie, that Egistus might easily perceive how both hee and his were honored for his friendes sake. Bellaria (who in her time was the flower of curtesie), willing to show how unfaynedly shee looved her husband by his friends intertainement, used him likewise so familiarly that her countenance bewraied how her minde was affected towardes him: oftentimes comming her selfe into his bed chamber, to see that nothing should be amis to mislike him. This honest familiarity increased dayly more and more be-

twixt them; for Bellaria, noting in Egistus a princely and bountifull minde, adorned with sundrie and excellent qualities, and Egistus, finding in her a vertuous and curteous disposition, there grew such a secret uniting of their affections, that the one could not well be without the company of the other: in so much that when Pandosto was busied with such urgent affaires, that hee could not bee present with his friend

I, ii, 212. Egistus, Bellaria would walke with him into the Garden, where they two in privat and pleasant devises would passe away the time to both their contents. This custome still continuing betwixt them, a certaine melancholy passion entring the minde of Pandosto drave him into sundry and doubtfull thoughts. First, he called to minde the beauty of his wife Bellaria, the comelines and braverie of his friend Egistus, thinking that Love was above all Lawes and therefore to be staied with no Law; that it was hard to put fire and flaxe together without burning; that their open pleasures might breede his secrete displeasures. He considered with himselfe that Egistus was a man, and must needes love: that his wife was a woman, and therefore subject unto love, and that where fancy forced, friendship was of no force.

These and such like doubtfull thoughtes a long time smoothering in his stomacke, beganne at last to kindle in his minde a secret mistrust, which increased by suspition, grewe at last to be a flaming Iealousie, that so tormented him as he could take no rest. He then began to measure all their actions, and to misconstrue of their too private familiarite, judging that it was not for honest affection, but for disordinate fancy, so that hee began to watch them more narrowely to see if hee coulde gette any true or certaine proofe to confirme his doubtfull suspition. While thus he noted their lookes and gestures, and suspected their thoughtes and meaninges, they two seely soules who doubted nothing of this his treacherous intent, frequented daily eache others companie, which drave him into such a franticke passion, that he beganne to beare a secret hate to Egistus, and a lowring countenance to Bellaria, who marveiling at such unaccustomed frowns, began to cast beeyond the Moone, and to enter into a thousand sundrie thoughtes, which way she should offend her husband: but finding in her selfe a cleare conscience, ceassed to muse, until such time as she might find fit opportunitie to demaund the cause of his dumps. In the meane time Pandostoes minde was so farre charged with Iealously, that he did no longer doubt, but was assured (as he thought) that his Friend Egistus had entered a wrong pointe in his tables, and so had played him false play: wherupon desirous to revenge so great an injury, he thought best to dissemble the grudge with a faire and friendly countenance: and so under the shape of a friend, to shew him the tricke of a foe. Devising with himself a long time how he might best put away Egistus without suspition of treacherous murder, hee concluded at last to poyson him: which opinion pleasing his

I, ii, 363. humour, he became resolute in his determination, and the better to bring the matter to passe he called unto him his cupbearer, with whom in secret he brake the matter: promising to him for the performance thereof to geve him a thousande crownes of yearely revenues; his cupbearer, eyther being of a good conscience, or willing for fashion sake, to deny such a bloudy request, began with great reasons to perswade Pandosto from his determinate mischief: shewing him what an offence murther was to the Gods: how such unnaturall actions did more displease the heavens, than men, and that causelesse cruelty did seldome or never escape without revenge: he layd before his face, that Egistus was his friend, a King, and one that was come into his Kingdome, to confirme a league of perpetuall amitie betwixt them; that he had, and did shew him a most friendly countenance: how

Egistus was not onely honoured of his owne people by obedience, but also loved of the Bohemians for his curtesie. And that if he now should, without any just or manifest cause, poyson him, it would not onely be a great dishonour to his Majestie, and a meanes to sow perpetuall enmity between the Sycilians and the Bohemians, but also his owne subjects would repine at such treacherous cruelty. These and such like perswasions of Franion (for so was his Cup-bearer called) could no whit prevaile to disswade him from his divellish enterprize: but remaining resolute in his determination (his fury so fired with rage, as it could not be appeased with reason) he began with bitter taunts to take up his man, and to lay before him two baites; preferment and death: saying that if he would poyson Egistus, he would advance him to high dignities: if he refused to doe it of an obstinate minde, no torture should be too great to requite his disobedience. Franion, seeing that to perswade Pandosto any more, was but to strive against the streame, consented, as soone as an opportunity would give him leave, to dispatch Egistus: wherewith Pandosto remained somewhat satisfied, hoping now he should be fully revenged of such mistrusted injuries, intending also as soon as Egistus was dead, to give his wife a sop of the same sawce, and so be rid of those which were the cause of his restles sorrow. While thus he lived in this hope, Franion being secret in his chamber, began to meditate with himselfe in these terms. III, ii, 176.

Ah Franion, treason is loved of many, but the Traitor hated of all; unjust offences may for a time escape without danger, but never without revenge. Thou art servant to a King, and must obey at command; yet Franion, against law and conscience, it is not good to resist a tyrant with armes, nor to please an unjust King with obedience. What shalt thou doe? Folly refused gold, and frenzie preferment: wisdome seeketh after dignity, and counsell keepeth for gaine. Egistus is a stranger to thee, and Pandosto thy Soveraigne: thou hast little cause to respect the one, and oughtest to have great care to obey the other. Thinke this Franion, that a pound of gold is worth a tunne of Lead, great gifts are little Gods: and preferment to a meane man is a whetstone to courage; there is nothing sweeter than promotion, nor lighter then report: care not then though most count thee a traitor, so all call thee rich. Dignity (Franion) advaunceth thy posteritie, and evil report can but hurt thy selfe. Know this, where Eagles builde, Falcons may prey; where Lyons haunt, Foxes may steale. Kings are knowne to commaund, servants are blamelesse to consent: feare not thou then to lift at Egistus, Pandosto shall beare the burthen. Yea but Franion, conscience is a worme that ever biteth, but never ceaseth: that which is rubbed with the stone Galactites will never bee hot. Flesh dipped in the Sea *Ægeum* will never bee sweete: the hearbe Trigion beeing once bit with an Aspis, never groweth, and conscience once stayned with innocent blood, is alwaies tyed to a guiltie remorse. Prefer thy content before riches, and a cleare minde before dignity; so beeing poore, thou shalt have rich peace, or else rich, thou shalt enjoy disquiet. III, ii, 182.

Franion having muttered out these or such like words, seeing either he must die with a cleare minde, or live with a spotted conscience, he was so cumbred with divers cogitations that hee could take no rest: untill at last he determined to breake the matter to Egistus; but fearing that the King should eyther suspect or heare of such matters, he concealed the device till opportunitie would permit him to reveale it. Lingring thus in doubtfull feare, in an evening he went to Egistus lodging, and desirous to breake with him of certaine affaires that touched the King, after all were commaunded out of the Chamber, Franion made manifest the whole conspiracie which Pandosto had devised against him, desiring Egistus not to account him a

Traytor for bewraying his Maisters counsaile, but to thinke that he did it for conscience: hoping that although his Maister inflamed with rage, or incensed by some sinister reportes, or slanderous speeches, had imagined such causelesse mischiefe: yet when time should pacifie his anger, and try those talebearers but flattering Parasites, then he would count him as a faithfull Seruant that with such care had kept his Maisters credite. Egistus had not fully heard Franion tell forth his tale, but a quaking feare possessed all his limmes, thinking that there was some treason wrought, and that Franion did but shaddow his craft with these false colours: wherefore he began to waxe in choller, and saide that he doubted not Pandosto, sith he was his friend, and there had never as yet beene any breach of amity: he had not sought to invade his lands, to conspire with his enemies, to disswade his Subjects from their allegeance; but in word and thought he rested his at all times: he knew not therefore any cause that should moove Pandosto to seeke his death, but suspected it to be a compacted knavery of the Bohemians to bring the King and him to oddes.

Franion staying him the middst of his talke, told him, that to dally with Princes was with the swannes to sing against their death, and that if the Bohemians had intended any such mischiefe, it might have beene better brought to passe then by revealing the conspiracie: therefore his Majesty did ill to misconstrue of his good meaning, sith his intent was to hinder treason, not to become a traytor; and to confirme his promises, if it pleased his Majestie to fly into Sicilia for the safegarde of his life, hee would goe with him, and if then he found not such a practise to be pretended, let his imagined treacherie be repayed with most monstrous torments. Egistus hearing the solemne protestation of Franion, beganne to consider, that in Love and Kingdomes, neither faith, nor lawe is to bee respected: doubting that Pandosto thought by his death to destroy his men, and with speedy warre to invade Sycilia. These and such doubtes throughly weyghed, he gave great thankes to Franion, promising if hee might with life returne to Syracusa, that hee would create him a Duke in Sycilia: craving his Counsell how hee might escape out of the Countrie. Franion, who having some small skill in Navigation, was well acquainted with the Ports and havens, and knew every daunger in the Sea, joyning in counsell with the Maister of Egistus Navie, rigged all their ships, and setting them a flote, let them lie at anchor, to be in the more readines, when time and winde should serve.

Fortune although blind, yet by chaunce favouring this just cause, sent them within six dayes a good gale of winde; which Franion seeing fit for their purpose, to put Pandosto out of suspition, the night before they should sayle, he went to him, and promised, that the next day he wold put the device in practise, for he had got such a forcible poyson, as the very smell thereof wold procure suddain death. Pandosto was joyfull to heare this good newes, and thought every houre a day, till he might be glutted with bloudy revenge; but his suit had but ill successe. For Egistus fearing that delay might breede danger, and willing that the grass should not be cut from
II, i, 67. under his feete, taking bagge and baggage, by the helpe of Franion, conveied himselfe and his men out of a posterne gate of the Cittie, so secretly and speedily that without any suspition they got to the Sea shoare; where, with many a bitter curse taking their leave of Bohemia, they went aboord. Weighing their Anchors and hoisting sayle, they passed as fast as wind and sea would permit towards Sycilia: Egistus being a joyfull man that he had safely past such treacherous perils. But as they were quietly floating on the sea, so Pandosto and his Cittizens were in an oproare; for seeing that the Sycilians without taking their leave, were fled away by night, the Bohemians feared some treason, and the King thought

that without question his suspition was true, seeing the Cup-bearer had bewrayed the sum of his secret pretence. Whereupon he began to imagine that Franion and his wife Bellaria had conspired with Egistus, and that II, i, 111. the fervent affection shee bare him, was the onely meanes of his secret departure; in so much that incensed with rage, he commaunded that his wife should be carried straight to prison, untill they heard further of his pleasure. The Guarde unwilling to lay their hands one such a vertuous Princesse, and yet fearing the Kings fury, went very sorrowfull to fulfill their charge: comming to the Queenes lodging, they found her playing with her yong sonne Garinter; II, i, 1. unto whom with teares doing the message, Bellaria astonished at such a hard censure, and finding her cleere conscience a sure advocate to pleade in her cause, went to the prison most willingly: where with sighes and teares shee past away the time, till she might come to her triall.

But Pandosto whose reason was suppressed with rage, and whose unbridled follie was incensed with fury: seeing Franion had bewrayed his secrets, and that Egistus might well be rayled on, but not revenged: determined to wreake all II, iii, 9. his wrath on poore Bellaria. He therefore caused a generall proclamation to be made through all his Realme, that the Queene and Egistus had by the helpe of Franion, not onely committed most incestuous adultery, but also had conspired the Kings death; whereupon the Traitor Franion was fled away with Egistus, and Bellaria was most justly imprisoned. This proclamation III, ii, 108. being once blazed through the country, although the vertuous disposition of the Queene did halfe discredit the contents, yet the suddaine and speedy passage of Egistus, and the secret departure of Franion, induced them (the circumstances throughly considered) to thinke that both the proclamation was true, and the King greatly injured: yet they pityed her case, as sorrowful that so good a Lady should be crossed with such adverse fortune. But the King, whose restlesse rage would remit no pitty, thought that although he might sufficiently requite his wives falshood with the bitter plague of pinching penury, yet his minde should never be glutted with revenge, till he might have fit time and opportunity to repay the treachery of Egistus with a totall injury. But a curst Cow hath oftentimes short hornes, and a willing minde but a weake arm. For Pandosto although he felt that revenge was a spurre to warre, and that envy alwaies proffereth steele, yet he saw, that Egistus was not onely of great puissance and prowesse to withstand him, II, iii, 26. but had also many Kings of his alliance to ayde him, if neede should serve: for he married the Emperours daughter of Russia. These and the like considerations something daunted Pandosto his courage, so that hee was III, ii, 127. content rather to put up a manifest injurie with peace, then hunt after revenge, dishonor and losse; determining since Egistus had escaped II, iii, 8. scot-free, that Bellaria should pay for all at an unreasonable price.

Remayning thus resolute in his determination, Bellaria continuing still in prison and hearing the contents of the Proclamation, knowing that her minde was never touched with such affection, nor that Egistus had ever offered her such discurtesie, would gladly have come to her answere, that both shee might have knowne her just accusers, and cleared her selfe of that guiltlesse crime.

But Pandosto was so inflamed with rage, and infected with Jelousie, as he would not vouchsafe to heare her, nor admit any just excuse; so that shee was faine to make a vertue of her neede and with patience to beare those heavie injuries. As thus shee lay crossed with calamities (a great cause to increase her griefe) she found her selfe

quicke with childe: which as soone as she felt stirre in her body, she burst forth into bitter teares, exclayming against fortune in these termes.

Alas, Bellaria, how infortunate art thou, because fortunate: Better thou hadst beene borne a beggar, then a Prince, so shouldest thou have bridled Fortune with want, where now shee sporteth her selfe with thy plentie. Ah happy life, where poore thoughts, and meane desires live in secure content, not fearing Fortune because too low for Fortune. Thou seest now, Bellaria that care is a companion to honor, not to povertie; that high Cedars are crushed with tempests, when low shrubs are not touched with the winde; pretious Diamonds are cut with the file, when despised pibbles lye safe in the sand. Delphos is sought to by Princes, not beggers: and Fortunes Altars smoke with kings presents, not with poore mens gifts. Happie are such Bellaria, that curse Fortune for contempt, not feare: and may wish they were, not sorrow they have beene. Thou art a Princesse Bellaria, and yet a prisoner; borne to the one by descent, assigned to the other by dispite: accused without cause, and therefore oughtest to dye without care: for patience is a shield against Fortune, and a guiltlesse minde yeeldeth not to sorrow. Ah but infamy galleth unto death, and liveth after death: Report is plumed with times feathers, and Envie oftentimes soundeth Fames trumpet: the suspected adultery shall fly in the ayre, and thy knowne vertues shall lye hid in the Earth; one Moale staineth a whole Face: and what is ronce spotted with infamy can hardly be worne out with time. Die then Bellaria, Bellaria die: for if the Gods should say thou art guiltlesse, yet envie would heare the Gods, but never beleeve the Gods. Ah haplesse wretch, cease these tearmes: desperate thoughtes are fit for them that feare shame, not for such as hope for credite. Pandosto hath darkened thy fame, but shall never discredite thy vertues. Suspition may enter a false action, but proofe shall never put in his plea: care not then for envie, sith report hath a blister on her tongue: and let sorrow baite them which offend, not touch thee that art faultlesse. But alas poore soule, how canst thou but sorrow? Thou art with childe, and by him, that in steed of kind pittie, pincheth thee in cold prison.

And with that, such gasping sighes so stopping her breath, that shee could not utter more words, but wringing her hands, and gushing forth streames of teares, shee passed away the time with bitter complaints. The Jaylor pitying those her heavie passions, thinking that if the King knew she were with childe, he would somewhat appease his fury and release her from prison, went in al hast, and certified Pandosto, what the effect of Bellarias complaint was; who no sooner heard the Jailor say she was with childe, but as one possessed with a phranzie, he rose up in a rage, swearing that shee and the basterd brat she was [big] withall should die, if the Gods themselves said no; thinking that surely by computation of time, that Egistus and not he was father to the childe. This suspitious thought galled a fresh this halfe healed sore, in so much as he could take no rest, untill he might mittigate his choller with a just revenge, which happened presently after. For Bellaria was brought to bed of a faire and beautifull daughter: which no sooner Pandosto hearde, but he determined that both Bellaria and the young infant should be burnt with fire. His Nobles, hearing of the kings cruell sentence, sought by perswasions to divert him from his bloodie determination: laying before his face the innocencie of the childe, and vertuous disposition of his wife, how she had continually loved and honoured him so tenderly, that without due proofe he could not, nor ought not to appeach her of that crime. And if she had faulted, yet it were more honourable to pardon with mercy,

II, iii, 1.

II, iii, 185.

then to punish with extremity, and more kingly, to be commended of pitty, than accused of rigour: and as for the childe, if he should punish it for the mothers offence, it were to strive against nature and justice; and that unnatural actions doe more offend the Gods then men: how causelesse cruelty, nor innocent blood never scapes without revenge. These and such like reasons could not appease his rage, but he rested resolute in this, that Bellaria beeing an Adultresse, the childe was a Bastard, and he would not suffer that such an infamous brat should call him Father. Yet at last (seeing his Noble men were importunate upon him) he was content to spare the childes life, and yet to put it to a worse death. For he found out this devise, that seeing (as he thought) it came by fortune, so he would commit it to the charge of Fortune, and therefore caused a little cock-boat to be provided, wherein he meant to put the babe, and then send it to the mercies of the Seas and the destenies. From this his Peeres in no wise could perswade him, but that he sent presently two of his guard to fetch the childe: who being come to the prison, and with weeping teares recounting their Maisters message: Bellaria no sooner heard the rigorious resolution of her mercilesse husband, but she fell downe in a swound, so that all thought she had bin dead: yet at last being come to her selfe, shee cryed and screeched out in this wise. II, iii, 215.

Alas sweete infortunate babe, scarce borne, before envied by fortune, would the day of thy birth had beene the terme of thy life: then shouldest thou have made an ende to care and prevented thy Fathers rigour. Thy faults cannot yet deserve such hatefull revenge, thy dayes are too short for so sharpe a doome, but thy untimely death must pay thy Mothers Debts, and her guiltlesse crime must bee thy gastly curse. And shalt thou, sweete babe be committed to Fortune, when thou art already spited by Fortune? Shall the Seas be thy harbour, and the hard boate thy cradle? Shall thy tender Mouth, in steede of sweete kisses, be nipped with bitter stormes? Shalt thou have the whistling windes for thy Lullabie, and the Salt Sea fome in steede of sweete milke? Alas, what destinies would assigne such hard hap? What Father would be so cruell? or what Gods will not revenge such rigor? Let me kisse thy lippes (sweete Infant) and wet thy tender cheekes with my teares, and put this chayne about thy necke, that if fortune save thee, it may helpe to succour thee. This, since thou must goe to surge in the gastfull Seas, with a sorrowfull kisse I bid thee farewell, and I pray the Gods thou maist fare well. III, iii, 62.

Such, and so great was her griefe, that her vitall spirits being suppressed with sorrow, she fell againe down into a trance, having her sences so sotted with care, that after she was revived yet shee lost her memorie, and lay for a great time without moving, as one in a trance. The guard left her in this perplexitie, and carried the child to the King, who quite devoide of pity commanded that without delay it should bee put in the boat, having neither saile nor rudder to guid it, and so to bee carried into the midst of the sea, and there left to the wind and wave as the destinies please to appoint. The very shipmen, seeing the sweete countenance of the yong babe, began to accuse the King of rigor, and to pity the childs hard fortune: but feare constrayned them to that which their nature did abhorre; so that they placed it in one of the ends of the boat, and with a few green bows made a homely cabben to shrowd it as they could from wind and weather: having thus trimmed the boat they tied it to a ship, and so haled it into the mayne Sea, and then cut in sunder the coarde, which they had no sooner done, but there arose a mighty tempest, which tossed the little Boate so vehemently in the waves, that the shipmen thought it could not long continue

without sincking, yea the storme grewe so great, that with much labour and perill they got to the shoare.

But leaving the Childe to her fortunes. Againe to Pandosto, who not yet glutted with sufficient revenge, devised which way he should best increase his Wives calamitie. But first assembling his Nobles and Counsellors, hee called her for the more reproch into open Court, where it was objected against her, that she had committed adulterie with Egistus, and conspired with Franion to poyson Pandosto her husband,

III, ii, 19. but their pretence being partely spyed, she counselled them to flie away by night for their better safety. Bellaria, who standing like a prisoner at the Barre, feeling in her selfe a cleare Conscience to withstand her false accusers: seeing that no lesse then death could pacifie her husbands wrath, waxed bolde, and desired that she might have Lawe and Justice, for mercy shee neyther craved nor hoped for; and that those perjured wretches, which had falsely accused her to the King, might be brought before her face, to give in evidence. But Pandosto, whose rage and Jealousie was such, no reason, nor equitie could appease: tolde her, that for her accusers they were of such credite, as their wordes were sufficient witnesse, and that the sodaine and secret flight of Egistus and Franion confirmed that which they had confessed: and as for her, it was her parte to deny such a mon-

III, ii, 58. strus crime, and to be impudent in forswearing the fact, since shee had past all shame in committing the fault: but her stale countenance should stand for no coyne, for as the Bastard which she bare was served, so she should with some cruell death be requited. Bellaria no whit dismayed with this rough reply, tolde her Husband Pandosto, that he spake upon choller, and not conscience: for her vertuous life had beene ever such, as no spot of suspition could ever staine. And if she had borne a friendly countenaunce to Egistus, it was in respect

III, ii, 121. he was his friende, and not for any lusting affection: therefore if she were condemned without any further proofe, it was rigour, and not Law.

The noble men which sate in judgement, said that Bellaria spake reason, and intreated the king that the accusers might be openly examined, and sworne, and if then the evidence were such, as the Jury might finde her guilty (for seeing she was a Prince she ought to be tryed by her peeres) then let her have such punishment as the extremitie of the Law will assigne to such malefactors. The king presently made answere, that in this case he might, and would dispence with the Law, and that the Jury being once panneld, they should take his word for sufficient evidence, otherwise he would make the proudest of them repent it. The noble men seeing the king in choler were all whist, but Bellaria, whose life then hung in the ballaunce, fearing more perpetuall infamie then momentarie death, tolde the king, if his furie might stand for a Law that it were vaine to have the Jury yeeld their verdit; and therefore she fell downe upon her knees, and desired the king that for the love he bare to his young sonne Garinter, whome she brought into the world, that hee would graunt

II, i, 218. her a request, which was this, that it would please his majestie to send sixe of his noble men whome he best trusted, to the Isle of Delphos, there to enquire of the Oracle of Apollo, whether she had committed adultery with Egistus, or conspired to poyson with Franion: and if the God Apollo, who by his devine essence knew al secrets, gave answere that she was guiltie, she were content to suffer any torment, were it never so terrible. The request was so reasonable, that Pandosto could not for shame deny it, unlesse he would bee counted of all his subjects more wilfull then wise, he therefore agreed, that with as much speede as might be there should be certaine Embassadores dispatched to the Ile of Delphos;

and in the meane season he commanded that his wife should be kept in close prison.

Bellaria having obtained this graunt was now more carefull for her little babe that floated on the Seas, then sorrowful for her owne mishap. For of that she doubted: of her selfe shee was assured, knowing if Apollo should give Oracle according to the thoughts of the hart, yet the sentence should goe one her side, such was the clearenes of her minde in this case. But Pandosto (whose suspitious heade still remained in one song) chose out six of his Nobility, whom hee knew were scarse indifferent men in the Queenes behalfe, and providing all things fit for their journey, sent them to Delphos: they willing to fulfill the Kinges commaund, and desirous to see the situation and custome of the Iland, dispatched their affaires with as much speede as might be, and embarked themselves to this voyage, which (the wind and weather serving fit for their purpose) was soone ended. For within three weekes they arrived at Delphos, where they were no sooner set on lande, but with great devotion they went to the Temple of Apollo, and there offring sacrifice to the GOD, and giftes to the Priest, as the custome was, they humbly craved an aunswere of their demaund: they had not long kneeled at the Altar, but Apollo with a loude voice saide: Bohemians, what you finde behinde the Alter take and depart. They forthwith obeying the Oracle founde a scroule of parchment, wherein was written these words in letters of Golde,—

III, i.

II, iii, 238.

III, i, 13.

The Oracle.

> Suspition is no proofe: iealousie is an unequall iudge: *Bellaria* is chast; *Egistus* blamelesse; *Franion* a true subject: *Pandosto* treacherous: his babe an innocent, and the King shal live without an heire: if that which is lost be not founde.

III, ii, 141.

See note III, ii, 143.

As soone as they had taken out this scroule, the Priest of the God commaunded them that they should not presume to read it, before they came in the presence of Pandosto: unlesse they would incurre the displeasure of Apollo. The Bohemian Lords carefully obeying his commaund, taking their leave of the Priest, with great reverence departed out of the Temple, and went to their ships, and assoone as wind would permit them, sailed toward Bohemia, whither in short time they safely arrived, and with great tryumph issuing out of their Ships went to the Kinges pallace, whom they found in his chamber accompanied with other Noble men: Pandosto no sooner saw them, but with a merrie countenaunce he welcomed them home, asking what newes: they told his Majestie that they had received an aunswere of the God written in a scroule, but with this charge, that they should not read the contents before they came in the presence of the King, and with that they delivered him the parchment: but his Noble men entreated him that sith therein was contayned either the safetie of his Wives life, and honesty, or her death, and perpetuall infamy, that he would have his Nobles and Commons assembled in the judgement Hall, where the Queene brought in as prysoner, should heare the contents: if shee were found guilty by the Oracle of the God, then all should have cause to thinke his rigour proceeded of due desert: if her Grace were found faultlesse, then shee should bee cleared before all, sith she had bene accused openly. This pleased the King so, that he appointed the day, and assembled al his Lords and Commons, and caused the Queene to be brought in before the judgement seat, commaunding that the inditement shoulde bee read, wherein she was accused of adultery with Egistus, and of conspiracy with Franion: Bel-

III, ii, 138.

III, ii, 14.

laria hearing the contentes, was no whit astonished, but made this chearefull aunswer:

III, ii, 30. If the devine powers bee privy to humane actions (as no doubt they are) I hope my patience shall make fortune blushe, and my unspotted life shall staine spightful discredit. For although lying Report hath sought to appeach mine honor, and Suspition hath intended to soyle my credit with infamie: yet where Vertue keepeth the Forte, Report and suspition may assayle,

III, ii, 47. but never sack: how I have led my life before Egistus comming, I appeale Pandosto to the Gods and to thy conscience. What hath past betwixt him and me, the Gods only know, and I hope will presently reveale:

III, ii, 66-81. that I loved Egistus I can not denie: that I honored him I shame not to confesse: to the one I was forced by his vertues, to the other for his dignities. But as touching lascivious lust, I say Egistus is honest, and hope my selfe to be found without spot: for Franion, I can neither accuse him nor excuse him, for I was not privie to his departure, and that this is true which I have heere rehearsed, I referre myself to the devine Oracle.

Bellaria had no sooner sayd, but the King commaunded that one of his Dukes

III, ii, 145. should read the contentes of the scroule; which after the commons had heard, they gave a great showt, rejoysing and clapping their hands that the Queene was cleare of that false accusation: but the king whose conscience was a witnesse against him of his witlesse furie, and false suspected Iealousie, was so ashamed of his rashe folly, that he entreated his nobles to perswade Bellaria to forgive, and forget these injuries: promising not onely to shew himselfe a loyall and loving husband, but also to reconcile himselfe to Egistus, and Franion: revealing then before them all the cause of their secrete flighte, and how treach-

III, ii, 170. erously hee thought to have practised his death, if the good minde of his Cupbearer had not prevented his purpose. As thus he was relating the whole matter, there was worde brought him that his young sonne Garinter was sodainly dead, which newes so soone as Bellaria heard, surcharged before with extreame joy, and now suppressed with heavie sorrowe, her vital spirites were so stopped, that she fell downe presently dead, and could never be revived. This sodaine sight so appalled the Kings Sences, that he sancke from his seat in a sound, so as he was fayne to be carried by his nobles to his Pallace, where hee lay by the space of three dayes without speech: his commons were as men in dispaire, so diversely distressed: there was nothing but mourning and lamentation to be heard throughout al Bohemia: their young Prince dead, their vertuous Queene bereaved of her life, and their King and Soveraigne in great hazard: this tragicall discourse of fortune so daunted them,

II, iii, 43. as they went like shadowes, not men; yet somewhat to comfort their heavie hearts, they heard that Pandosto was come to himselfe, and had recovered his speache, who as in a fury brayed out these bitter speaches:

O miserable Pandosto, what surer witnesse then conscience? what thoughts more sower then suspition? What plague more bad then Iealousie? Unnaturall actions offend the Gods more than men, and causelesse crueltie never scapes without revenge: I have committed such a bloudy fact, as repent I may, but recall I cannot. Ah Iealousie, a hell to the minde, and a horror to the conscience, suppressing reason, and inciting rage; a worse passion then phrenzie, a greater plague then madnesse. Are the Gods just? Then let them revenge such brutishe crueltie: my innocent Babe I have drowned in the Seas; my loving wife I have slaine with slaunderous suspition; my trusty friend I have sought to betray, and yet the Gods are slacke to

plague such offences. Ah unjust Apollo, Pandosto is the man that hath committed the faulte: why should Garinter, seely childe, abide the paine? Well sith the Gods meane to prolong my dayes, to increase my dolour, I will offer my guiltie bloud a sacrifice to those sackles* soules, whose lives are lost by my rigorous folly.

And with that he reached at a Rapier, to have murdered himselfe, but his Peeres being present, stayed him from such a bloudy acte: perswading him to think, that the Commonwealth consisted on his safetie, and that those sheep could not but perish, that wanted a sheepheard; wishing that if hee would not live for himselfe, yet he should have care of his subjects, and to put such fancies out of his minde, sith in sores past help, salves do not heale, but hurt: and in things past cure, care is a corrosive: with these and such like perswasions the Kinge was overcome, and began somewhat to quiet his minde: so that assoone as he could goe abroad, hee caused his wife to be embalmed, and wrapt in lead with her young sonne Garinter: erecting a rich and famous Sepulchre, wherein hee intombed them both, making such solemn obsequies at her funeral, as al Bohemia might perceive he did greatly repent him of his forepassed folly: causing this epitaph to be ingraven on her Tombe in letters of Gold: III, ii, 241.

¶ THE EPITAPH.

HERE LYES ENTOMBDE BELLARIA FAIRE,
FALSLY ACCUSED TO BE UNCHASTE:
CLEARED BY APPOLLOS SACRED DOOME,
YET SLAINE BY JEALOUSIE AT LAST.

WHAT ERE THOU BE THAT PASSEST BY,
CURSSE HIM, THAT CAUSDE THIS QUEENE TO DIE.

This epitaph being ingraven, Pandosto would once a day repaire to the Tombe, and there with watry plaintes bewaile his misfortune; coveting no other companion but sorrowe, nor no other harmonie, but repentance. But leaving him to his dolorous passions, at last let us come to shewe the tragicall discourse of the young infant. III, ii, 258. IV, i, 19.

Who being tossed with Winde, and Wave, floated two whole daies without succour, readie at every puffe to bee drowned in the Sea, till at last the Tempest ceassed and the little boate was driven with the tyde into the Coast of Sycilia, where sticking uppon the sandes it rested. Fortune minding to be wanton, willing to shewe that as she hath wrinckles on her browes: so shee hath dimples in her cheekes; thought after so many sower lookes, to lend a fayned smile, and after a puffing storme, to bring a pretty calme: shee began thus to dally. It fortuned a poore mercenary Sheepheard, that dwelled in Sycilia, who got his living by other mens flockes, missed one of his sheepe, and thinking it had strayed into the covert, that was hard by, sought very diligently to find that which he could not see, fearing either that the Wolves or Eagles had undone him (for hee was so poore, as a sheepe was halfe his substaunce), wandered downe toward the Sea cliffes, to see if perchaunce the sheepe was browsing on the sea Ivy, whereon they greatly doe feede, but not finding her there, as he was ready to returne to his flocke, hee heard a child crie; but knowing there was no house nere, he thought he had mistaken the sound, and that it was the bleatyng of his Sheepe. Wherefore looking more narrowely, as he cast his eye to the Sea, he spyed a little boate, from whence III, iii, 75.

* [Guiltless.]

as he attentively listened, he might heare the cry to come: standing a good while in a maze, at last he went to the shoare, and wading to the boate, as he looked in, he saw the little babe lying al alone, ready to die for hunger and colde, wrapped in a
III, iii, 120. Mantle of Scarlet, richely imbrodered with Golde, and having a chayne about the necke.

The Sheepeheard, who before had never seene so faire a Babe, nor so riche Iewels, thought assuredly, that it was some little God, and began with great devocion to knock on his breast. The Babe, who wrythed with the head, to seeke for the pap, began againe to cry a fresh, whereby the poore man knew that it was a Childe, which by some sinister meanes was driven thither by distresse of weather; marvailing how such a seely infant, which by the Mantle, and the Chayne, could not be but borne of Noble Parentage, should be so hardly crossed with deadly mishap. The poore sheepheard perplexed thus with divers thoughts, tooke pitty of the childe, and determined with himselfe to carry it to the King, that there it might be brought up, according to the worthinesse of birth; for his ability coulde not afforde to foster it, though his good minde was willing to further it. Taking therefore the Chylde in his armes, as he foulded the mantle together, the better to defend it from colde, there fell downe at his foote a very faire and riche purse, wherein he founde a great summe of golde: which sight so revived the shepheards spirits, as he was greatly ravished with joy,
III, iii, 128. and daunted with feare; Ioyfull to see such a summe in his power, and feareful if it should be knowne, that it might breede his further daunger. Necessitie wisht him at the least, to retaine the Golde, though he would not keepe the childe: the simplicity of his conscience scared him from such deceiptfull briberie. Thus was the poore manne perplexed with a doubtfull Dilemma, until at last the covetousnesse of the coyne overcame him: for what will not the greedy desire of Golde cause a man to doe? So that he was resolved in himselfe to foster the child, and with the summe to relieve his want: resting thus resolute in this point he left seeking of his sheepe, and as covertly, and secretly as he could, went by a by way to his house, least any of his neighbours should perceave his carriage: as soone as he was got home, entring in at the doore, the childe began to crie, which his wife hearing, and seeing her husband with a yong babe in his armes, began to bee somewhat jelousse, yet marveiling that her husband should be so wanton abroad, sith he was so quiet at home: but as women are naturally given to beleeve the worste, so his wife thinking it was some bastard: beganne to crowe against her goodman, and taking up a cudgel (for the most maister went breechles) sware solemnly that shee would make clubs trumps, if hee brought any bastard brat within her dores. The goodman, seeing his wife in her majestie with her mace in her hand, thought it was time to bowe for feare of blowes, and desired her to be quiet, for there was non such matter; but
III, iii, 124. if she could holde her peace, they were made for ever: and with that he told her the whole matter, how he had found the childe in a little boat, without any succour, wrapped in that costly mantle, and having that rich chaine about the neck: but at last when he shewed her the purse full of gold, she began to simper something sweetely, and taking her husband about the neck, kissed him after her homely fashion: saying that she hoped God had seene their want, and now ment to relieeve their poverty, and seeing they could get no children, had sent them this little babe to be their heire. Take heede in any case (quoth the shepherd) that you
III, iii, 129. be secret, and blabbe it not out when you meete with your gossippes, for if you doe, we are like not only to loose the Golde and Iewels, but our other goodes and lives. Tush (quoth his wife), profit is a good hatch before the

doore: feare not, I have other things to talke of then of this; but I pray you let us lay up the money surely, and the Iewels, least by any mishap it be spied.

After that they had set all things in order, the shepheard went to his sheepe with a merry note, and the good wife learned to sing lullaby at home with her yong babe, wrapping it in a homely blanket in sted of a rich mantle; nourishing it so clenly and carefully as it began to bee a jolly girle, in so much that they began both of them to be very fond of it, seeing, as it waxed in age, so it increased in beauty. The shepheard every night at his comming home, would sing and daunce it on his knee, and prattle, that in a short time it began to speake, and call him Dad, and her Mam: at last when it grew to ripe yeeres, that it was about seven yeares olde, the shepheard left keeping of other mens sheepe, and with the money he found in the purse, he bought him the lease of a pretty farme, and got a smal flocke of sheepe, which when Fawnia (for so they named the child) came to the age of ten yeres, hee set her to keepe, and shee with such diligence performed her charge as the sheepe prospered marveilously under her hand. Fawnia thought Porrus had been her father, and Mopsa her mother, (for so was the shepheard and his wife called) honoured and obeyed them with such reverence, that all the neighbours praised the duetifull obedience of the child. Porrus grewe in a short time to bee a man of some wealth, and credite; for fortune so favoured him in having no charge but Fawnia, that he began to purchase land, intending after his death to give it to his daughter; so that diverse rich farmers sonnes came as woers to his house: for Fawnia was something clenly attired, beeing of such singular beautie and excellent witte, that whoso sawe her, would have thought shee had bene some heavenly nymph, and not a mortal creature: in so much, that when she came to the age of sixteene yeeres, shee so increased with exquisite perfection both of body and minde, as her IV, i, 8. natural disposition did bewray that she was borne of some high parentage; but the people thinking she was daughter to the shephard Porrus, rested only amazed at hir beauty and wit; yea she won such favour and commendations in every mans eye, as her beautie was not only praysed in the countrey, but also spoken of in the Court: yet such was her submisse modestie, that although her praise IV, ii, 44. daily increased, her mind was no whit puffed up with pride, but humbled her selfe as became a country mayde and the daughter of a poore sheepheard. Every day she went forth with her sheepe to the field, keeping them with such care and diligence, as al men thought she was verie painfull, defending her face from the heat of the sunne with no other vale, but with a garland made of bowes and flowers; which attire became her so gallantly, as shee seemed to bee the Goddesse IV, iv, 5. Flora her selfe for beauty.

Fortune, who al this while had shewed a frendly face, began now to turne her back, and to shewe a lowring countenance, intending as she had given Fawnia a slender checke, so she would give her a harder mate: to bring which to passe, she layd her traine on this wise. Egistus had but one only son called Dorastus, about the age of twenty yeeres: a prince so decked and adorned with the gifts of nature: so fraught with beauty and vertuous qualities, as not onely his father joyed to have so good a sonne, and al his commons rejoyced that God had lent them such a noble Prince to succeede in the Kingdom. Egistus placing al his joy in the perfection of his sonne: seeing that he was now mariage-able, sent Embassadors to the king of Denmarke, to intreate a mariage betweene him and his daughter, who willingly consenting, made answer, that the next spring, if it please Egistus with his sonne to come into Denmarke, hee doubted not but they should agree upon reasonable condi-

tions. Egistus resting satisfied with this friendly answer, thought convenient in the meane time to breake with his sonne: finding therefore on a day fit opportunity, he spake to him in these fatherly tearmes:

Dorastus, thy youth warneth me to prevent the worst, and mine age to provide the best. Opportunities neglected, are signes of folly: actions measured by time, are seldome bitten with repentance: thou art young, and I olde: age hath taught me that, which thy youth cannot yet conceive. I therefore will counsell thee as a father, hoping thou wilt obey as a childe. Thou seest my white hayres are blossomes for the grave, and thy freshe colour fruite for time and fortune, so that it behooveth me to thinke how to dye, and for thee to care how to live. My crowne I must leave by death, and thou enjoy my Kingdome by succession, wherein I hope thy vertue and prowesse shall bee such, as though my subjectes want my person, yet they shall see in thee my perfection. That nothing either may faile to satisfie thy minde, or increase thy dignities: the onely care I have is to see thee well marryed before I die, and thou become olde.

Dorastus, who from his infancy, delighted rather to die with Mars in the Fielde then to dally with Venus in the Chamber, fearing to displease his father, and yet not willing to be wed, made him this reuerent answere.

Sir, there is no greater bond then duetie, nor no straiter law then nature: disobedience in youth is often galled with despight in age. The commaund of the father ought to be a constraint to the childe: so parentes willes are laws, so they passe not all laws: may it please your Grace therefore to appoint whome I shall love, rather then by deniall I should be appeached of disobedience: I rest content to love, though it bee the only thing I hate.

Egistus hearing his sonne to flie so farre from the marke, began to be somewhat chollericke, and therefore made him his hasty aunswere.

What Dorastus canst thou not love? Commeth this cynicall passion of prone desires or peevish frowardnesse? What durst thou think thy selfe to good for all, or none good inough for thee? I tell thee, Dorastus, there is nothing sweeter then youth, nor swifter decreasing while it is increasing. Time past with folly may bee repented, but not recalled. If thou marrie in age, thy wives freshe couloures will breede in thee dead thoughtes and suspition, and thy white hayres her lothesomnesse and sorrowe. For Venus affections are not fed with Kingdomes, or treasures, but with youthfull conceits and sweet amours. Vulcan was allotted to shake the tree, but Mars allowed to reape the fruite. Yeelde Dorastus to thy Fathers perswasions, which may prevent thy perils. I have chosen thee a Wife, faire by nature, royall by birth, by vertues famous, learned by education and rich by possessions, so that it is hard to judge whether her bounty, or fortune, her beauty, or vertue bee of greater force: I mean, Dorastus, Euphrania daughter and heire to the King of Denmarke.

Egistus pausing here a while, looking when his son should make him answere, and seeing that he stoode still as one in a trance, he shooke him up thus sharply.

Well Dorastus take heede, the tree Alpya wasteth not with fire, but withereth with the dewe: that which love nourisheth not, perisheth with hate: if thou like Euphrania, thou breedest my content, and in loving her thou shalt have my love, otherwise; and with that hee flung from his sonne in a rage, leaving him a sorrowfull man, in that he had by deniall displeased his Father, and halfe angrie with him selfe that hee could not yeelde to that passion, whereto both reason and his Father perswaded him: but see how fortune is plumed with times feathers, and how shee can minister strange causes to breede straunge effects.

It happened not long after this that there was a meeting of all the Farmers Daughters in Sycilia, whither Fawnia was also bidden as the mistres of the feast, who having attired her selfe in her best garments, went among IV, iv, 79. the rest of her companions to the merry meeting: there spending the day in such homely pastimes as shepheards use. As the evening grew on, and their sportes ceased, ech taking their leave at other, Fawnia desiring one of her companions to beare her companie, went home by the flocke, to see if they were well folded, and as they returned, it fortuned that Dorastus (who all that daye had bene IV, iv, 20. hawking, and kilde store of game) incountred by the way these two mayds, and casting his eye sodenly on Fawnia, he was halfe afraid, fearing that with Acteon he had seene Diana; for hee thought such exquisite perfection could not be founde in any mortall creature. As thus he stoode in a maze, one of his Pages told him, that the maide with the garland on her heade was Fawnia, the faire shepheard, whose beauty was so much talked of in the Court. Dorastus desirous to see if nature had adorned her minde with any inward qualities, as she had decked her body with outward shape, began to question with her whose daughter she was, of what age and how she had bin trained up, who answered him with such modest reverence and sharpnesse of witte, that Dorastus thought her outward beautie was but a counterfait to darken her inward qualities, wondring how so courtly behaviour could be found in so simple a cottage, and cursing fortune that had shadowed wit and beauty with such hard fortune. As thus he held her a long while with chat, Beauty seeing him at discovert, thought not to lose the vantage, but strooke him so deeply with an invenomed shafte, as he wholy lost his libertie, and became a slave to Love, which before contemned love, glad now to gaze on a poore shepheard, who before refused the offer of a riche Princesse; for the perfection of Fawnia had so fired his fancie as he felt his minde greatly chaunged, and his affections altered, cursing Love that had wrought such a chaunge, and blaming the basenesse of his mind, that would make such a choice: but thinking these were but passionat toies that might be thrust out at pleasure, to avoid the Syren that inchaunted him, he put spurs to his horse, and bad this faire shepheard farewell.

Fawnia (who all this while had marked the princely gesture of Dorastus) seeing his face so wel featured, and each lim so perfectly framed, began greatly to praise his perfection, commending him so long, till she found her selfe faultie, and perceived that if she waded but a little further, she might slippe over her shooes: shee therefore seeking to quench that fire which never was put out, went home, and fayning her selfe not well at ease, got her to bed: where casting a thousand thoughts in her head, she could take no rest: for if she waked, she began to call to minde his beautie, and thinking to beguile such thoughts with sleepe, she then dreamed of his perfection: pestered thus with these unacquainted passions, she passed the night as she could in short slumbers.

Dorastus (who all this while rode with a flea in his eare) could not by any meanes forget the sweete favour of Fawnia, but rested so bewitched with her wit and beauty, as hee could take no rest. He felt fancy to give the assault, and his wounded mind readie to yeeld as vanquished: yet he began with divers considerations to suppresse this frantick affection, calling to minde, that Fawnia was a shepheard, one not worthy to bee looked at of a Prince, much less to bee loved of such a potentate, thinking what a discredite it were to himself, and what a griefe it would be to his father, blaming fortune and accusing his owne follie, that should bee so fond as but once to cast a glaunce at such a country slut. As thus he was raging against him selfe, Love

fearing if shee dallied long, to loose her champion, stept more nigh, and gave him such a fresh wounde as it pearst him at the heart, that he was faine to yeeld, maugre his face, and to forsake the companie and gette him to his chamber: where being solemnly set, hee burst into these passionate tearmes.

Ah, Dorastus, art thou alone? No not alone, while thou art tired with these unacquainted passions. Yeld to fancy, thou canst not by thy fathers counsaile, but in a frenzie thou art by just destinies. Thy father were content, if thou couldest love, and thou therefore discontent, because thou doest love. O devine Love, feared of men because honoured of the Gods, not to be suppressed by wisdome, because not to be comprehended by reason: without Lawe, and therefore above all Law. How now Dorastus, why doest thou blaze that with praises, which thou hast cause to blaspheme with curses? yet why should they curse Love that are in Love? Blush Dorastus at thy fortune, thy choice, thy love: thy thoughts cannot be uttered without shame, nor thy affections without discredit. Ah Fawnia, sweete Fawnia, thy beautie Fawnia. Shamest not thou Dorastus to name one unfitte for thy birth, thy dignities, thy Kingdomes? Dye Dorastus, Dorastus die. Better hadst thou perish with high desires, then live in base thoughts. Yea but, beautie must be obeyed, because it is beauty, yet framed of the Gods to feede the eye, not to fetter the heart. Ah but he that striveth against Love, shooteth with them of Scyrum against the wind, and with the Cockeatrice pecketh against the steele. I will therefore obey, because I must
IV, iv, 33. obey. Fawnia, yea Fawnia shall be my fortune, in spight of fortune. The Gods above disdain not to love women beneath. Phœbus liked Sibilla, Jupiter Io, and why not I then Fawnia? one something inferiour to these in birth, but farre superiour to them in beautie, borne to be a Shepheard, but worthy to be a Goddesse. Ah Dorastus, wilt thou so forget thy selfe as to suffer affection to suppresse wisedome, and Love to violate thine honour? How sower will thy choice be to thy Father, sorrowfull to thy Subjects, to thy friends a griefe, most gladsome to thy foes! Subdue then thy affections, and cease to love her whome thou couldst not love, unlesse blinded with too much love. Tushe I talke to the wind, and in seeking to prevent the causes, I further the effectes. I will yet praise Fawnia; honour, yea and love Fawnia, and at this day followe content, not counsaile. Doo Dorastus, thou canst but repent: and with that his Page came into the chamber, whereupon hee ceased from his complaints, hoping that time would weare out that which fortune had wrought. As thus he was pained, so poore Fawnia was diversly perplexed: for the next morning getting up very earely, she went to her sheepe, thinking with hard labours to passe away her new conceived amours, beginning very busily to drive them to the field, and then to shifte the foldes, at last (wearied with toile) she sate her down, where (poore soule) she was more tryed with fond affections: for love beganne to assault her, in so much that as she sate upon the side of a hill, she began to accuse her owne folly in these tearmes.

Infortunate Fawnia, and therefore infortunate because Fawnia, thy shepherds hooke sheweth thy poore state, thy proud desires an aspiring mind: the one declareth thy want, the other thy pride. No bastard hauke must soare so high as the Hobbie, no Fowle gaze against the Sunne but the Eagle, actions wrought against nature reape despight, and thoughts above Fortune disdaine. Fawnia, thou art a shepheard, daughter to poore Porrus: if thou rest content with this, thou art like to stande, if thou climbe thou art sure to fal. The Herb Anita growing higher then sixe ynches becommeth a weede. Nylus flowing more then twelve cubits procureth a dearth. Daring affections that passe measure, are cut shorte by time or fortune: suppresse

then Fawnia those thoughts which thou mayest shame to expresse. But ah Fawnia, love is a Lord, who will commaund by power, and constraine by force. Dorastus, ah Dorastus is the man I love, the woorse is thy hap, and the lesse cause hast thou to hope. Will Eagles catch at flyes, will Cedars stoupe to brambles, or mighty Princes looke at such homely trulles? No, no, thinke this, Dorastus disdaine is greater then thy desire, hee is a Prince respecting his honour, thou a beggars brat forgetting thy calling. Cease then not onely to say, but to thinke to love Dorastus, and dissemble thy love Fawnia, for better it were to dye with griefe, then to live with shame: yet in despight of love I will sigh, to see if I can sigh out love.

Fawnia somewhat appeasing her griefes with these pithie perswasions, began after her wonted maner to walke about her sheepe, and to keepe them from straying into the corne, suppressing her affection with the due consideration of her base estate, and with the impossibilities of her love, thinking it were frenzy, not fancy, to covet that which the very destinies did deny her to obteine.

But Dorastus was more impatient in his passions; for love so fiercely assayled him, that neither companie, nor musicke could mittigate his martirdome, but did rather far the more increase his maladie: shame would not let him crave counsaile in this case, nor feare of his Fathers displeasure reveyle it to any secrete friend; but hee was faine to make a Secretarie of himselfe, and to participate his thoughtes with his owne troubled mind. Lingring thus awhile in doubtfull suspence, at last stealing secretely from the court without either men or Page, hee went to see if hee could espie Fawnia walking abroade in the field; but as one having a great deale more skill to retrive the partridge with his spaniels, then to hunt after such a straunge pray, he sought, but was little the better: which crosse lucke drave him into a great choler, that he began to accuse love and fortune. But as he was readie to retire, he sawe Fawnia sitting all alone under the side of a hill, making a garland of such homely flowers as the fields did afoord. This sight so revived his spirites that he drewe nigh, with more judgement to take a view of her singular perfection, which hee found to bee such as in that countrey attyre she stained al the courtlie Dames of Sicilia. While thus he stoode gazing with pearcing lookes on her surpassing beautie, Fawnia cast her eye aside, and spyed Dorastus, with sudden sight made the poore girle to blush, and to die her christal cheeks with a vermilion red; which gave her such a grace, as she seemed farre more beautiful. And with that she rose up, saluting the Prince with such modest curtesies, as he wondred how a country maid could afoord such courtly behaviour. Dorastus, repaying her curtesie with a smiling countenance, began to parlie with her on this manner.

Faire maide (quoth he) either your want is great, or a shepheards life very sweete, that your delight is in such country labors. I can not conceive what pleasure you should take, unless you meane to imitate the nymphes, being yourself so like a Nymph. To put me out of this doubt, shew me what is to be commended in a shepherdes life, and what pleasures you have to countervaile these drudging laboures.

Fawnia with blushing face made him this ready aunswere. Sir, what richer state then content, or what sweeter life then quiet? we shepheards are not borne to honor, nor beholding unto beautie, the less care we have to feare fame or fortune: we count our attire brave inough if warme inough, and our foode dainty, if to suffice nature: our greatest enemie is the wolfe; our onely care in safe keeping our flock: in stead of courtlie ditties we spend the daies with country songs: our amorous conceites are homely thoughtes; delighting as much to talke of Pan and his countrey prankes, as Ladies to tell of Venus and her wanton toyes. Our toyle is in shifting the fouldes,

and looking to the Lambes, easie labours: oft singing and telling tales, homely pleasures; our greatest welth not to covet, our honor not to climbe, our quiet not to care. Envie looketh not so lowe as shepheards: Shepheards gaze not so high as ambition: we are rich in that we are poore with content, and proud onely in this, that we have no cause to be proud.

This wittie aunswer of Fawnia so inflamed Dorastus fancy, as he commended him selfe for making so good a choyce, thinking, if her birth were aunswerable to her wit and beauty, that she were a fitte mate for the most famous Prince in the worlde. He therefore beganne to sifte her more narrowely on this manner.

Fawnia, I see thou art content with Country labours, because thou knowest not Courtly pleasures: I commend thy wit, and pitty thy want: but wilt thou leave thy Fathers Cottage and serve a Courtlie Mistresse?

Sir (quoth she) beggers ought not to strive against fortune, nor to gaze after honour, least either their fall be greater, or they become blinde. I am borne to toile for the Court, not in the Court, my nature unfit for their nurture: better live then in meane degree, than in high disdaine.

Well saide, Fawnia (quoth Dorastus) I gesse at thy thoughtes; thou art in love with some Countrey Shephearde,

No sir (quoth she) shepheards cannot love, that are so simple, and maides may not love that are so young.

Nay therefore (quoth Dorastus) maides must love, because they are young, for Cupid is a child, and Venus, though olde, is painted with fresh coloures.

I graunt (quoth she) age may be painted with new shadowes, and youth may have imperfect affections; but what arte concealeth in one, ignorance revealeth in the other. Dorastus seeing Fawnia held him so harde, thought it was vaine so long to beate about the bush: therefore he thought to have given her a fresh charge: but he was prevented by certaine of his men, who missing their maister, came posting to seeke him; seeing that he was gone foorth all alone, yet before they drewe so nie that they might heare their talke, he used these speeches.

Why Fawnia, perhappes I love thee, and then thou must needes yeelde, for thou knowest I can commaunde and constraine. Trueth sir (quoth she) but not to love; for constrained love is force, not love: and know this sir, mine honesty is such, as I hadde rather dye then be a concubine even to a King, and my birth is so base as I am unfitte to bee a wife to a poore farmer. Why then (quoth he) thou canst not love Dorastus. Yes saide Fawnia, when Dorastus becomes a shepheard, and with that the presence of his men broke off their parle. so that he went with them to the palace and left Fawnia sitting still on the hill side, who seeing that the night drewe on, shifted her fouldes, and busied her selfe about other worke to drive away such fond fancies as began to trouble her braine. But all this could not prevaile, for the beautie of Dorastus had made such a deepe impression in her heart, as it could not be worne out without cracking, so that she was forced to blame her owne folly in this wise.

Ah Fawnia, why doest thou gaze against the Sunne, or catch at the Winde? starres are to be looked at with the eye, not reacht at with the hande: thoughts are to be measured by Fortunes, not by desires: falles come not by sitting low, but by climing too hie: what then shal al feare to fal, because some happe to fall? No luck commeth by lot, and fortune windeth those threedes which the destinies spin. Thou art favored Fawnia of a prince, and yet thou art so fond to reject desired favours: thou hast deniall at thy tonges end, and desire at thy hearts bottome; a womans fault, to spurne at that with her foote, which she greedily catcheth at with her hand.

Thou lovest Dorastus, Fawnia, and yet seemest to lower. Take heede, if hee retire thou wilt repent; for unles hee love, thou canst but dye. Dye then Fawnia; for Dorastus doth but jest: the Lyon never prayeth on the mouse, nor Faulcons stoupe not to dead stales. Sit downe then in sorrow, ceasse to love, and content thy selfe, that Dorastus will vouchsafe to flatter Fawnia, though not to fancy Fawnia. Heigh ho! Ah foole, it were seemelier for thee to whistle as a Shepheard, then to sigh as a lover. And with that she ceassed from these perplexed passions, folding her sheepe, and hying home to her poore Cottage.

But such was the incessant sorrow of Dorastus to thinke on the witte and beautie of Fawnia, and to see how fond hee was being a Prince; and how froward she was being a beggar, then he began to loose his wonted appetite, to looke pale and wan; instead of mirth, to feede on melancholy; for courtly daunces to use cold dumpes; in so much that not onely his owne men, but his father and all the court began to marvaile at his sudden change, thinking that some lingring sickenes had brought him into this state: wherefore he caused Phisitions to come, but Dorastus neither would let them minister, nor so much as suffer them to see [him;] but remained stil so oppressed with these passions, as he feared in him selfe a farther inconvenience. His honor wished him to ceasse from such folly, but Love forced him to follow fancy: yea and in despight of honour, love wonne the conquest, so that his hot desires caused him to find new devises, for hee presently made himselfe a shepheards coate, that he might goe unknowne, and with the lesse sus- IV, iv, 13. pition to prattle with Fawnia, and conveied it secretly into a thick grove hard joyning to the Pallace, whether finding fit time, and opportunity, he went all alone, and putting off his princely apparel got on those shepheards roabes, and taking a great hooke in his hand (which he had also gotten) he went very anciently [*sic*] to find out the mistres of his affection: but as he went by the way, seeing himselfe clad in such unseemely ragges, he began to smile at his owne folly, and to reprove his fondnesse, in these tearmes.

Well said Dorastus, thou keepest a rich decorum, base desires and homely attires: thy thoughtes are fit for none but a shepheard, and thy apparell such as only become a shepheard. A strange change from a Prince to a pesant! What is it? thy wretched fortune or thy wilful folly? Is it thy cursed destinies? Or thy crooked desires, that appointeth thee this penance? Ah Dorastus thou canst but love, and unlesse thou love, thou art like to perish for love. Yet fond foole, choose flowers, not weedes; Diamondes, not peables; Ladies which may honour thee, not shepheards which may disgrace thee. Venus is painted in silkes, not in ragges; and Cupid treadeth on disdaine, when he reacheth at dignitie. And yet Dorastus shame not at thy shepheards weede: the heavenly Godes have sometime earthly thoughtes: Neptune became a ram, Jupiter a Bul, Apollo a shepheard: they Gods, and yet in love; and thou a man appointed to love. IV, iv, 34.

Devising thus with himselfe, he drew nigh to the place where Fawnia was keeping her shepe, who casting her eye aside, and seeing such a manerly shepheard, perfectly limmed, and comming with so good a pace, she began halfe to forget Dorastus, and to favor this prety shepheard, whom she thought shee might both love and obtaine: but as shee was in these thoughts, she perceived then, that it was the yong prince Dorastus, wherfore she rose up and reverently saluted him. Dorastus taking her by the hand, repaied her curtesie with a sweete kisse, and praying her to sit downe by him, he began thus to lay the batterie.

If thou marvel Fawnia at my strange attyre, thou wouldest more muse at my

unaccustomed thoughtes: the one disgraceth but my outward shape, the other disturbeth my inward sences. I love Fawnia, and therefore what love liketh I cannot mislike. Fawnia thou hast promised to love, and I hope thou wilt performe no lesse: I have fulfilled thy request, and now thou canst but graunt my desire. Thou wert content to love Dorastus when he ceast to be a Prince and to become a shepheard, and see I have made the change, and therefore not to misse of my choice.

Trueth, quoth Fawnia, but all that weare Cooles are not Monkes: painted Eagles are pictures, not Eagles. Zeusis Grapes were like Grapes, yet shadowes: rich clothing make not princes: nor homely attyre beggers: shepheards are not called shepheardes, because they were hookes and bagges, but that they are borne poore, and live to keepe sheepe; so this attire hath not made Dorastus a shepherd, but to seeme like a shepherd.

Well Fawnia, answered Dorastus, were I a shepherd, I could not but like thee, and being a prince I am forst to love thee. Take heed Fawnia be not proud of beauties painting, for it is a flower that fadeth in the blossome. Those which disdayne in youth are despised in age: Beauties shadowes are trickt up with times colours, which being set to drie in the sunne are stained with the sunne, scarce pleasing the sight ere they beginne not to be worth the sight, not much unlike the herbe Ephemeron, which flourisheth in the morning and is withered before the sunne setting: if my desire were against lawe, thou mightest justly deny me by reason; but I love thee Fawnia, not to misuse thee as a Concubine, but to use thee as my wife: I can promise no more, and meane to performe no lesse.

Fawnia hearing this solemne protestation of Dorastus, could no longer withstand the assault, but yeelded up the forte in these friendly tearmes.

Ah Dorastus, I shame to expresse that thou forcest me with thy sugred speeche to confesse: my base birth causeth the one, and thy high dignities the other. Beggars thoughts ought not to reach so far as Kings, and yet my desires reach as high as Princes. I dare not say, Dorastus, I love thee, because I am a shepherd; but the Gods know I have honored Dorastus (pardon if I say amisse) yea and loved Dorastus with such dutiful affection as Fawnia can performe, or Dorastus desire: I yeeld, not overcome with prayers, but with love, resting Dorastus handmaid ready to obey his wil, if no prejudice at all to his honour, nor to my credit.

Dorastus hearing this freendly conclusion of Fawnia embraced her in his armes, swearing that neither distance, time, nor adverse fortune should diminish his affection: but that in despight of the destinies he would remaine loyall unto death. Having thus plight their troath each to other, seeing they could not have the full fruition of their love in Sycilia, for that Egistus consent woulde never bee graunted to so meane a match, Dorastus determined, assone as time and opportunitie would give them leave, to provide a great masse of money, and many rich and costly jewels, for the easier cariage, and then to transporte themselves and their treasure into Italy, where they should leade a contented life, until such time as either he could be reconciled to his Father, or els by succession come to the Kingdome. This devise was greatly praysed of Fawnia, for she feared if the King his father should but heare of the contract, that his furie would be such as no lesse than death would stand for payment: she therefore tould him, that delay bred daunger: that many mishaps did fall out betweene the cup and the lip, and that to avoid danger, it were best with as much speed as might be to pass out of Sycilia, least fortune might prevent their pretence with some newe despight: Dorastus, whom love pricked forward with desire, promised to dispatch his affaires with as great hast, as either time or oportunitie would

geve him leave: and so resting upon this point, after many imbracings and sweete kisses they departed.

Dorastus having taken his leave of his best beloved Fawnia, went to the Grove where hee had his rich apparel, and there uncasing himself as secretly as might be, hiding up his shepheards attire, till occasion should serve againe to use it: he went to the pallace, shewing by his merrie countenaunce, that either the state of his body was amended, or the case of his minde greately redressed: Fawnia poore soule was no less joyful, that being a shepheard, fortune had favoured her so, as to reward her with the love of a Prince, hoping in time to be advaunced from the daughter of a poore farmer to be the wife of a riche King: so that she thought every houre a yeere, till by their departure they might prevent danger, not ceasing still to goe every daye to her sheepe, not so much for the care of her flock, as for the desire she had to see her love and Lord Dorastus: who oftentimes, when oportunitie would serve, repaired thither to feede his fancy with the sweet content of Fawnias presence: and although he never went to visit her, but in his shepheards ragges, yet his ofte repaire made him not onely suspected, but knowne to divers of their neighbours: who for the good will they bare to old Porrus, tould him secretly of the matter, wishing him to keepe his daughter at home, least she went so ofte to the field that she brought him home a yong sonne: for they feared that Fawnia being so beautifull, the yong prince would allure her to folly. Porrus was stricken into a dump at these newes, so that thanking his neighboures for their good will: he hyed him home to his wife, and calling her aside, wringing his handes and shedding foorth teares, he brake the matter to her in these tearmes.

I am afraid wife, that my daughter Fawnia hath made her selfe so fine, that she will buy repentance too deare. I heare newes, which if they be true, some will wish they had not proved true. It is tould me by my neighbours, that Dorastus the Kinges sonne begins to looke at our daughter Fawnia: which if it be so, I will not geve her a halfepeny for her honestie at the yeeres end. I tell thee wife, nowadaies beauty is a great stale to trap yong men, and faire wordes and sweete promises are two great enemies to a maydens honestie: and thou knowest where poore men intreate, and cannot obtaine, there Princes may commaund, and wil obtaine. Though Kings sonnes daunce in nettes, they may not be seene:* but poore mens faultes are spied at a little hole: Well, it is a hard case where Kinges lustes are lawes, and that they should binde poore men to that, which they themselves wilfully breake.

Peace husband (quoth his wife) take heede what you say: speake no more than you should, least you heare what you would not: great streames are to be stopped by sleight, not by force: and princes to be perswaded by submission, not by rigor: doe what you can, but no more than you may. . . . Take heede I say, it is ill jesting with edged tooles, and bad sporting with Kinges. The Wolfe had his skinne puld over his eares for but looking into the Lions den. Tush wife (quoth he) thou speakest like a foole, if the King should knowe that Dorastus had begotten our daughter with childe (as I feare it will fall out little better) the Kings furie would be such as no doubt we should both loose our goodes and lives: necessitie therefore hath no lawe,

* Alluding to the old story of the fisherman's daughter, who was ordered to dance before a great lord, so that she might be seen, yet not seen, to effect which she covered herself with one of her father's nets. The Italian fool and jester Gonella for the same purpose is said to have put himself behind a sieve.—*Haslitt.*

and I will prevent this mischiefe with a newe devise that is come into my head, which shall neither offend the King, nor displease Dorastus. I meane to take the chaine and
IV, iv, 777. the jewels that I found with Fawnia, and carrie them to the King, letting him then to understand how she is none of my daughter, but that I found her beaten up with the water alone in a little boate wrapped in a rich Mantle, wherein was inclosed this treasure. By this meanes I hope the King will take Fawnia into his service, and we whatsoever chaunceth shal be blamelesse. This device pleased the good wife very well, so that they determined assoone as they might know the King at leisure, to make him privie to this case.

In the meane time Dorastus was not slacke in his affaires, but applyed his matters with such diligence, that he provided all thinges fitte for their journey. Treasure and Jewels he had gotten great store, thincking there was no better friend then money in a strange countrey: rich attire he had provided for Fawnia, and, because he could not bring the matter to passe without the helpe and advice of some one, he made an old servant of his called Capnio, who had served him from his childhood, privie to his affaires: who seeing no perswasions could prevaile to divert him from his setled determination, gave his consent and dealt so secretly in the cause, that within short space hee had gotten a ship ready for their passage: the Mariners seeing a fit gale of winde for their purpose, wished Capnio to make no delayes, least if they pretermitted this good weather, they might stay long ere they had such a fayre winde. Capnio fearing that his negligence should hinder the journey, in the night time conveyed the trunckes full of treasure into the shippe, and by secrette meanes let Fawnia understand, that the next morning they meant to depart: she upon this newes slept verie little that night, but gotte up very early, and wente to her sheepe, looking every minute when she should see Dorastus, who taried not long, for feare delay might breede daunger, but came as fast as he could gallop, and without any great circumstance took Fawnia up behinde him and rode to the haven, where the shippe lay, which was not three quarters of a mile distant from that place. He no sooner came there, but the Marriners were readie with their Cockboate to set them aboard, where being coucht together in a Cabben they past away the time in recounting their old loves, til their man Capnio should come. Porrus who had heard that this morning the King would go abroad to take the ayre, called in haste to his wife to bring him his holyday hose and his best Iacket, that he might goe like an honest substantiall man to tell his tale. His wife a good cleanly wenche, brought him all things fitte, and spungd him up very handsomlie, giving him the chaines and Iewels in a little boxe, which Porrus for the more safety put in his bosom. Having thus all his trinkets in readines, taking his staffe in his hand he bad his wife kisse him for good lucke, and so hee went towards the Pallace. But as he was going, fortune (who meant to shewe him a little false play) prevented his purpose in this wise.

He met by chaunce in his way Capnio, who trudging as fast as he could with a
IV, iv, 803. little coffer under his arme to the ship, and spying Porrus whome he knewe to be Fawnias Father, going towardes the Pallace, being a wylie fellow, began to doubt the worst, and therefore crost him the way, and askt him whither he was going so earely this morning. Porrus (who knew by his face that he was one of the Court) meaning simply, told him that the Kings son Dorastus dealt hardly with him; for he had but one daughter who was a little Beautifull, and that his neighboures told him the young Prince had allured her to folly, he went therefore now to complaine to the King how greatly he was abused.

Capnio (who straight way smelt the whole matter) began to soth him in his talke, and said that Dorastus dealt not like a Prince to spoyle any poore manes daughter in that sort: he therefore would doe the best for him he could, because he knew he was an honest man. But (quoth Capnio) you lose your labour in going to the Pallace, for the King meanes this day to take the aire of the Sea, and to goe aboord of a shippe that lies in the haven. I am going before, you see, to provide all things in redinesse, and if you will follow my counsaile, turne back with me to the haven, where I will set you in such a fitte place as you may speake to the King at your pleasure. Porrus giving credit to Capnios smooth tale, gave him a thousand thanks for his frendly advise, and went with him to the haven, making all the way his complaintes of Dorastus, yet concealing secretlie the chaine and the Jewels. Assone as they were come to the Sea side, the marriners seeing Capnio, came a land with their cock-boate, who still dissembling the matter, demaunded of Porrus if he would go see the ship? who unwilling and fearing the worst, because he was not well acquainted with Capnio, made his excuse that he could not brooke the Sea, therefore would not trouble him. IV, iv, 761. IV, iv, 850.

Capnio seeing that by faire meanes hee could not get him aboord, commaunded the mariners that by violence they should carrie him into the shippe, who like sturdy knaves hoisted the poore shepheard on their backes, and bearing him to the boate, lanched from the land.

Porrus seeing himselfe so cunningly betraied durst not crie out, for hee sawe it would not prevaile, but began to intreate Capnio and the mariners to be good to him, and to pittie his estate, hee was but a poore man that lived by his labour: they laughing to see the shepheard so afraide, made as much haste as they could, and set him aboorde. Porrus was no sooner in the shippe, but he saw Dorastus walking with Fawnia, yet he scarse knew her: for she had attired her selfe in riche apparell, which so increased her beauty, that shee resembled rather an Angell then a mortall creature.

Dorastus and Fawnia, were halfe astonished to see the olde shepherd, marvailing greatly what wind had brought him thither, til Capnio told them al the whole discourse; how Porrus was going to make his complaint to the King, if by pollicie he had not prevented him, and therefore now sith he was aboord, for the avoiding of further danger, it were best to carrie him into Italy.

Dorastus praised greatly his mans devise, and allowed of his counsaile; but Fawnia (who stil feared Porrus, as her father) began to blush for shame, that by her meanes he should either incure daunger or displeasure.

The old shephard hearing this hard sentence, that he should on such a sodaine be caried from his Wife, his country, and kinsfolke, into a forraine Lande amongst straungers, began with bitter teares to make his complaint, and on his knees to intreate Dorastus, that pardoning his unadvised folly he would give him leave to goe home; swearing that hee would keepe all thinges as secret as they could wish. But these protestations could not prevaile, although Fawnia intreated Dorastus very earnestly, but the mariners hoisting their maine sailes waied ankers, and hailed into the deepe, where we leave them to the favour of the wind and seas, and returne to Egistus.

Who having appointed this day to hunt in one of his Forrests, called for his sonne Dorastus to go sport himselfe, because hee saw that of late hee began to loure; but his men made answer that hee was gone abroade none knew whither, except he were gone to the grove to walke all alone, as his custome was to doe every day.

The King willing to waken him out of his dumpes sent one of his men to goe seeke him, but in vaine, for at last he returned, but finde him he could not, so that the King went himselfe to goe see the sport; where passing away the day, returning at night from hunting, hee asked for his sonne, but he could not be heard of, which drave the King into a great choler: where upon most of his Noblemen and other Courtiers, poasted abroad to seek him, but they could not heare of him through all Sicilia, onely they missed Capnio his man, which againe made the King suspect that hee was not gone farre.

Two or three daies being passed, and no newes heard of Dorastus, Egistus began to feare that he was devoured with some wilde beastes, and upon that made out a great troupe of men to go seeke him; who coasted through all the Country, and searched in everie daungerous and secrete place, untill at last they mette with a Fisherman that was sitting in a little covert hard by the sea side mending his nettes, when Dorastus and Fawnia tooke shipping; who being examined if he either knewe or heard where the Kings Sonne was, without any secrecie at all revealed the whole matter, how he was sayled two dayes past, and had in his company his man Capnio, Porrus and his faire Daughter Fawnia. This heavie newes was presently caryed to the King, who halfe dead for sorrow commaunded Porrus wife to bee sent for: she being come to the Pallace, after due examination, confessed that her neighbours had oft told her that the Kings Sonne was too familier with Fawnia, her Daughter; whereuppon, her husband fearing the worst, about two dayes past (hearing the King should goe an hunting) rose earely in the morning and went to make his complaint, but since she neither hearde of him, nor saw him. Egistus perceiving the womans unfeyned simplicity, let her depart without incurring further displeasure, conceiving such secret greefe for his Sonnes recklesse follie, that he had so forgotten his honour and parentage, by so base a choise to dishonor his father, and discredit himselfe, that with very care and thought be fel into a quartan fever, which was so unfit for his aged yeeres and complexion, that he became so weake, as the Phisitions would graunt him no life.

But his sonne Dorastus little regarded either father, countrie, or Kingdome in respect of his Lady Fawnia, for fortune smyling on this young novice, lent him so lucky a gale of winde, for the space of a day and a night, that the maryners lay and slept upon the hatches; but on the next morning about the breake of the day, the aire began to be overcast, the winds to rise, the seas to swel, yea presently there arose such a fearfull tempest, as the ship was in danger to be swallowed up with every sea, the maine mast with the violence of the wind was thrown over boord, the sayles were torne, the tacklings went in sunder, the storme raging still so furiously that poore Fawnia was almost dead for feare, but that she was greatly comforted with the presence of Dorastus. The tempest continued three dayes, at which time the Mariners everie minute looked for death, and the aire was so darkned with cloudes that the Maister could not tell by his compasse in what Coast they were. But upon the fourth
III, iii, 5. day about ten of the clocke, the wind began to cease, the sea to waxe calme, and the sky to be cleare, and the Mariners descryed the coast of Bohemia, shooting of their ordnance for joy that they had escaped such a fearefull tempest.

Dorastus hearing that they were arrived at some harbour, sweetly kissed Fawnia, and bad her be of good cheare: when they tolde him that the port belonged unto the cheife Cittie of Bohemia where Pandosto kept his Court, Dorastus began to be sad, knowing that his Father hated no man so much as Pandosto, and that the King him-

self had sought secretly to betray Egistus: this considered, he was halfe afraide to goe on land, but that Capnio counselled him to chaunge his name and his countrey, until such time as they could get some other barke to transport them into Italy. Dorastus liking this devise made his case privy to the Marriners, rewarding them bountifully for their paines, and charging them to saye that he was a Gentleman of Trapalonia called Meleagrus. The shipmen willing to shew what friendship they could to Dorastus, promised to be as secret as they could, or hee might wish, and uppon this they landed in a little village a mile distant from the Citie, where after they had rested a day, thinking to make provision for their mariage; the fame of Fawnias beauty was spread throughout all the Citie, so that it came to the eares of Pandosto; who then being about the age of fifty, had notwithstanding yong and freshe affections: so that he desired greatly to see Fawnia, and to bring this matter the better to passe, hearing they had but one man, and how they rested at a very homely house; he caused them to be apprehended as spies, and sent a dozen of his garde to take them: who being come to their lodging, tolde them the Kings message. Dorastus no whit dismayed, accompanied with Fawnia and Capnio, went to the court (for they left Porrus to keepe the stuffe) who being admitted to the Kings presence, Dorastus and Fawnia with humble obedience saluted his majestie.

Pandosto amased at the singular perfection of Fawnia, stood halfe astonished, viewing her beauty, so that he had almost forgot himselfe what hee had to doe: at last with stearne countenance he demaunded their names, and of what countrey they were, and what caused them to land in Bohemia, Sir (quoth Dorastus) know that my name Meleagrus is a Knight borne and brought up in Trapalonia, and this gentlewoman, whom I meane to take to my wife is an Italian borne in Padua, from whence I have now brought her. The Cause I have so small a trayne with me is for that her friends unwilling to consent, I intended secretly to convey her into Trapalonia; whither as I was sailing, by distresse of weather I was driven into these coasts: thus have you heard my name, my country, and the cause of my voiage. Pandosto starting from his seat as one in choller, made this rough reply. V, i, 126.

Meleagrus, I feare this smooth tale hath but small trueth, and that thou coverest a foule skin with faire paintings. No doubt this Ladie by her grace and beauty is of her degree more meete for a mighty Prince, then for a simple knight, and thou like a perjured traitour hath bereft her of her parents, to their present griefe, and her insuing sorrow. Till therefore I heare more of her parentage and of thy calling, I wil stay you both here in Bohemia.

Dorastus, in whome rested nothing but Kingly valor, was not able to suffer the reproches of Pandosto, but that he made him this answer.

It is not meete for a King, without due proofe to appeach any man of ill behaviour, nor upon suspition to inferre beleefe: straungers ought to bee entertained with courtesie, not to bee intreated with crueltie, least being forced by want to put up injuries: the Gods revenge their cause with rigor.

Pandosto hearing Dorastus utter these wordes, commaunded that he should straight be committed to prison, untill such time as they heard further of his pleasure, but as for Fawnia, he charged that she should be entertained in the Court, with such curtesie as belonged to a straunger and her calling. The rest of the shipmen he put into the dungeon.

Having thus hardly handled the supposed Trapalonians, Pandosto contrarie to his aged yeares began to be somwhat tickled with the beauty of Fawnia.

[Four pages of the *Reprint* are here omitted, partly to save space, and partly because they contain no word or phrase which recalls the drama, unless it be two phrases which might be thus, most remotely, construed: one is where Fawnia in a soliloquy says of herself: 'better had it beene for thee, by sitting lowe to have had 'quiet, then by climing high to have fallen into miserie;' Florizel says (V, i, 253): 'The oddes for high and low's alike.' The second is where Fawnia says 'the body 'is subject to victories, but the minde not to be subdued by conquest;' Perdita says (IV, iv, 625): 'Affliction may subdue the cheek, But not take in the mind.' There is one other passage in the drama which, while it repeats no word or phrase in these omitted pages, has been deemed nevertheless to have been prompted by the subject here treated; it is where Paulina tells Leontes that his eye hath too much youth in't when he looks at Perdita, and Leontes replies with tender reproach. But mainly these pages are omitted because in them is detailed the repulsive episode wherein the aged, amorous Pandosto persecutes with love his own unrecognised daughter, Fawnia.—ED.]

Pandosto seeing that there was in Fawnia a determinate courage to love Meleagrus, and a resolution without feare to hate him, flong away from her in a rage: swearing if in shorte time she would not be wonne with reason; he would forget all courtesie, and compel her to graunt by rigour: but these threatning wordes no whit dismayed Fawnia; but that she still both despited and dispised Pandosto. While thus these two lovers strove, the one to winne love the other to live in hate: Egistus heard certaine newes by the Merchauntes of Bohemia, that his sonne Dorastus was imprisoned by Pandosto, which made him feare greatly that his sonne should be but hardly entreated: yet considering that Bellaria and hee was cleared by the Oracle of Apollo, from that crime wherewith Pandosto had unjustly charged him, hee thought best to send with all speed to Pandosto, that he should set free his sonne Dorastus, and put to death Fawnia and her father Porrus: finding this by the advise of Counsaile the speediest remedy to release his sonne, he caused presently too of his shippes to be rigged, and thoroughly furnished with provision of men and victuals, and sent divers of his men and nobles Embassadoures into Bohemia; who willing to obey their King, and relieve their yong Prince: made no delayes, for feare of danger, but with as much speed as might be, sailed towards Bohemia: the winde and seas favored them greatly, which made them hope of some good happe, for within three daies they were landed: which Pandosto no soner heard of their arrivall, but hee in person went to meete them, intreating them with such sumptuous and familiar courtesie, that they might well perceive how sory he was for the former injuries hee had offered to their King, and how willing (if it might be) to make amendes.

As Pandosto made report to them, how one Maleagrus, a Knight of Trapolonia, was lately arived with a Lady called Fawnia in his land, comming very suspitiously, accompanied onely with one servant, and an olde shepheard. The Embassadours perceived by the halfe, what the whole tale ment, and began to conjecture, that it was Dorastus, who for feare to bee knowne, had chaunged his name: but dissembling the matter, they shortly arived at the Court, where after they had bin verie solemnly and sumptuously feasted, the noble men of Sicilia being gathered togither, they made reporte of their Embassage: where they certified Pandosto that Meleagrus was sonne and heire to the King Egistus, and that his name was Dorastus: how contrarie to the Kings minde he had privily convaied away that Fawnia, intending to marrie her, being but daughter to that poore shepheard Porrus: whereupon the Kings request was that Capnio, Fawnia, and Porrus, might bee murthered and put to death, and

that his sonne Dorastus might be sent home in safetie. Pandosto having attentively and with great mervaile heard their Embassage, willing to reconcile himselfe to Egistus, and to shew him how greatly he esteemed his favour: although love and fancy forbad him to hurt Fawnia, yet in despight of love hee determined to execute Egistus will without mercy; and therefore he presently sent for Dorastus out of prison, who mervailing at this unlooked for curtesie, found at his comming to the Kings presence, that which he least doubted of, his fathers Embassadours: who no sooner sawe him, but with great reverence they honored him: and Pandosto embracing Dorastus, set him by him very lovingly in a chaire of estate. Dorastus ashamed that his follie was bewraied, sate a long time as one in a muse, til Pandosto told him the summe of his Fathers embassage: which he had no sooner heard, but he was toucht at the quicke, for the cruell sentence that was pronounced against Fawnia: but neither could his sorrow nor perswasions prevaile, for Pandosto commaunded that Fawnia, Porrus, and Capnio, should bee brought to his presence; who were no sooner come, but Pandosto having his former love turned to a disdainfull hate, began to rage against Fawnia in these tearmes.

Thou disdainfull vassal, thou currish kite, assigned by the destinies to base fortune, and yet with an aspiring minde gazing after honour: how durst thou presume, being a beggar, to match with a Prince? By thy alluring lookes to inchant the sonne of a King to leave his owne countrie to fulfill thy disordinate lusts? O despightfull minde, a proud heart in a beggar is not unlike to a great fire in a smal cottage, which warmeth not the house, but burneth it: assure thy selfe that thou shalt die, and thou old doating foole, whose follie hath bene such, as to suffer thy daughter to reach above thy fortune; looke for no other meede, but the like punishment. But Capnio, thou which hast betrayed the King, and hast consented to the unlawfull lust of thy Lord and maister, I know not how justly I may plague thee: death is too easie a punishment for thy falsehood, and to live (if not in extreme miserie) were not to shew thee equitie. I therefore award that thou shall have thine eyes put out, and continually while thou diest, grinde in a mil like a brute beast. The feare of death brought a sorrowfull silence upon Fawnia and Capnio, but Porrus seeing no hope of life, burst forth into these speeches.

Pandosto, and ye noble Embassadours of Sicilia, seeing without cause I am condemned to die; I am yet glad I have opportunitie to disburden my conscience before my death: I will tel you as much as I know, and yet no more than is true: whereas I am accused that I have bene a supporter of Fawnias pride, and shee disdained as a vilde begger, so it is that I am neither Father unto her, nor she daughter unto me. For so it happened that I being a poore shepheard in Sicilia, living by keeping others mens flockes; one of my sheepe straying downe to the sea side, as I went to seeke her, I saw a little boat driven upon the shoare, wherein I found a babe of sixe daies olde, wrapped in a mantle of skarlet, having about the necke this chaine: I pittying the child, and desirous of the treasure, carried it home to my wife, who with great care nursed it up, and set it to keepe sheepe. Here is the chaine and the Jewels, and this Fawnia is the childe whome I found in the boate, what shee is, or of what parentage I knowe not, but this I am assured that she is none of mine.

Pandosto would scarce suffer him to tell out his tale, but that he enquired the time of the yeere, the manner of the boate, and other circumstances, which when he found agreeing to his count, he sodainelie leapt from his seate, and kissed Fawnia, wetting her tender cheeks with his teares, and crying my daughter Fawnia, ah sweete Fawnia, I am thy Father, Fawnia. This sodaine passion of the King drave them all

into a maze, especially Fawnia and Dorastus. But when the King had breathed himselfe a while in this newe joy, he rehearsed before the Embassadours the whole matter, how he hadde entreated his wife Bellaria for jealousie, and that this was the childe whome hee sent to floate in the seas.

Fawnia was not more joyfull that she had found such a Father, then Dorastus was glad he should get such a wife. The Embassadors rejoyced that their yong prince had made such a choice, that those Kingdomes, which through enmitie had long time bin dissevered, should now through perpetual amitie be united and reconciled. The Citizens and subjects of Bohemia (hearing that the King had found againe his Daughter, which was supposed dead, joyfull that there was an heire apparent to his Kingdome) made Bonfires and showes throughout the Cittie. The Courtiers and Knights appointed Justs and Turneis to signifie their willing mindes in gratifying the Kings hap.

V, ii, 24.

Eighteene daies being past in these princely sports, Pandosto willing to recompence old Porrus, of a shepheard made him a Knight: which done, providing a sufficient Navie to receive him and his retinue, accompanied with Dorastus, Fawnia, and the Sicilian Embassadours, he sailed towards Sicilia, where he was most princelie entertained by Egistus; who hearing this comicall event, rejoyced greatly at his sonnes good happe, and without delay (to the perpetuall joy of the two yong Lovers) celebrated the marriage: which was no sooner ended, but Pandosto (calling to mind how first he betraied his friend Egistus, how his jealousie was the cause of Bellarias death, that contrarie to the law of nature hee had lusted after his owne Daughter) moved with these desperate thoughts, he fell into a melancholie fit, and to close up the Comedie with a Tragicall stratageme, he slewe himselfe, whose death being many daies bewailed of Fawnia, Dorastus, and his deere friend Egistus, Dorastus taking his leave of his father, went with his wife and the dead corps into Bohemia, where after they were sumptuouslie intoombed, Dorastus ended his daies in contented quiet.

FINIS.

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## ENGLISH CRITICISMS

MRS LENNOX (*Shakespear Illustrated*, 1753, vol. ii, p. 75): It has been mentioned as a great praise to Shakespear that the old paltry story of *Dorastus and Fawnia* served him for a Winter's Tale, but if we compare the conduct of the incidents in the Play with the paltry Story on which it is founded, we shall find the original much less absurd and ridiculous. If Shakespear had even improved the story and cleared it of great part of its inconsistencies, yet he would still have been accountable for what remained, for why, indeed, did he chuse a subject so faulty for the story of a play? His claim to praise would have been but very small, by making what was bad better, since he was free in the choice of his subject; but certainly he can have no pretension to it at all by changing bad to worse; that he has done so will be easily proved by examining some of the principal incidents, as they are differently managed by the novelist and the poet. . . . This account of the king's jealousy [in the novel] does not absolutely clash with probability. But let us see how Shakespear manages it in the play. . . . All this conversation passes in the presence of Leontes, who from hence takes occasion to be jealous, and passes in an instant from the greatest con-

fidence, security, and friendship imaginable, to the last extremity of jealousy and rage. What wonderful contrivance is here? The Legerdemain, who shows you a tree that buds, blossoms, and bears ripe fruit in the space of five minutes, does not put so great a cheat on the senses as Shakespear does on the understanding; for this jealousy of one minute's growth we see take root before our eyes, and so far from there being the smallest progression in the several actions of budding, blossoming, and bearing ripe fruit, that we have the first and the last at one and the same instant. The extravagant effects of the king's rage and jealousy are carried far enough in all conscience in the Novel, and Shakespear is not a whit more moderate; only he has altered a circumstance which entirely destroys the little probability the Novelist had preserved in the relation. . . . Shakespear makes the king in the heighth of his frenzy of jealousy send himself to the Oracle of Apollo, and in the mean time commit the most barbarous cruelties on his Queen and child. How inconsistent is this! why does he consult the Oracle if he is resolved to proceed to extremities before the answer arrives? The request comes very naturally from the Queen in the Novel, and the king's compliance with it is very well accounted for, but in the play nothing can be more absurd than that the king should be reasonable enough to consult voluntarily the Gods concerning the infidelity of his wife; and while the answer was expected, and her guilt yet doubtful, punish her with as much rigour as if the Oracle had declared her an adultress. Here again the paltry story has the advantage of the play. . . . Antigonus obeys, and this done, it is absolutely necessary he should never return to Sicily, . . . therefore a bear rushes out of the woods and devours him; the good natured bear, as it should seem, resolved not to spoil the story, passes by the little princess, who is to make so great a figure hereafter, and a convenient storm arising, splits the ship, so that all the sailors perishing, though they were near enough the shore to have saved themselves, no one is left to carry back any account of the affair to Sicily. . . . In the play the king comes very opportunely to hear the prince, his son, declare his passion for the fair shepherdess publicly, and his intentions of marrying her; nay, he carries his indiscretion so far as to join hands with her before all the country people who are present; can any thing be more absurd? . . . Is it not natural to suppose that the enraged king will keep his son in strict confinement to prevent this unequal match? but it happens quite otherwise; for the king, after some severe menaces, goes back to his palace and leaves his son at liberty to run away with the country girl, which he accordingly does. . . . Perdita, though her father and brother are in the same vessel with her, never sees or speaks to them; the old Shepherd and his son make no attempts to speak to her; and the Prince has so little consideration for the father and brother of his beloved that he takes no notice of them; how wonderfull is all this! . . . Shakespear seems to have preserved the queen alive for the sake of her representing her own statue in the last scene,—a mean and absurd contrivance: for how can it be imagined that Hermione, a virtuous and affectionate wife, would conceal herself during sixteen years in a solitary house, though she was sensible that her repentant husband was all that time consuming away with grief and remorse for her death: and what reason could she have for chusing to live in such a miserable confinement when she might have been happy in the possession of her husband's affection and have shared his throne? How ridiculous also in a great Queen, on so interesting an occasion, to submit to such buffoonery as standing on a pedestal, motionless, her eyes fixed, and at last to be conjured down by a magical command of Paulina. . . . The novel has nothing in it half so low and improbable as this contrivance of the statue; and indeed wherever Shakespear has altered or

invented, his *Winter's Tale* is greatly inferior to the old paltry story that furnished him with the subject of it.

[In Campbell's *Introduction* to his edition, there is a foot-note to his remarks which I think can be read with more satisfaction here than where it originally occurs. It is as follows: 'My dislike to Mrs Lennox's memory for having misapplied her 'little talent, and still less learning, in an effort to prove that Shakespeare has spoilt 'every story on which his plays were founded, is softened by the perusal of her his-'tory. She was the protégée of Dr Johnson, who is said to have written the preface 'to her *Shakespeare Illustrated*. She began her literary career in 1747, with publish-'ing a collection of poems under her maiden name of Charlotte Ramsay. Subse-'quently came out her *Female Quixote*, which has considerable merit, and was very 'favourably received. Others of her works appeared later; an account of them is 'given in Nichols's *Literary Anecdotes*, vol. iii, p. 200. Towards the latter end of 'her days she was afflicted with poverty and sickness. She died Jan. 4, 1804, at the 'age of eighty-four, after having depended for some time on the bounty of the "Liter-'ary Fund." Without genius she possessed talents, and her industry and misfortunes 'have a claim on our interest.' Mrs Lennox was born in New York, where her father, Colonel James Ramsay, was Lieutenant-Governor, and where she lived until she was fifteen years old, when, in 1735, she went to England.

Mrs INCHBALD (*British Theatre*, London, 1822, vol. xii): *The Winter's Tale* was very successful at Drury Lane Theatre a few years ago; and yet, it seems to class among those dramas that charm more in perusal than in representation. The long absence from the scene of the two most important characters, Leontes and his wife, and the introduction of various other persons to fill their places, divert, in some measure, the attention of an audience; and they do not so feelingly unite all they see and all they hear into a single, story, as he who, with the book in his hand, and neither his eye nor ear distracted, combines, and enjoys the whole grand variety. Besides the improbability of exciting equal interest by the *plot* of this drama, in performance as in the closet; some of the poetry is less calculated for that energetic delivery which the stage requires, than for the quiet contemplation of one who reads. The conversations of Florizel and Perdita have more of tenderness, than the fervour, of love; and consequently their passion has not the force of expression to animate a multitude, though it is properly adapted to steal upon the heart of an individual.

Shakespeare has said in *Othello* that a man is 'jealous, because he is jealous.' This conceit of the poet seems to be the only reason that can be possibly alleged for the jealousy of Leontes; his unfounded suspicion of Hermione is a much greater fault, and one with which imagination can less accord, than with the hasty strides of time, so much censured by critics, between the Third and Fourth Acts. It is easier for fancy to overleap whole ages than to overlook one powerful demonstration of insanity in that mind which is reputed sane. . . . There are two occurrences in this drama, quite as improbable as the unprovoked jealousy of Leontes,—the one, that the gentle, the amiable, the tender Perdita should be an unconcerned spectator of the doom which menaced her foster, and supposed real, father; and carelessly forsake him in the midst of his calamities. The other disgraceful improbability is,—that the young prince Florizel should introduce himself to the Court of Sicilia, by speaking arrant falsehoods.

There is a scene in this play which is an exception to the rest, in being far more

grand in exhibition than the reader will possibly behold in idea. This is the scene of the Statue, when Mrs Siddons stands for Hermione.

CAMPBELL (*Introduction*, 1838, p. lxii): After a hundred perusals of this play I sat down to it, for the last time, fresh from reading Mrs Lennox's objections to it; and a dreadful list of them she seems at first sight to make out; but when you come to the piece itself, some of those objections disappear, as if conscious of their falsehood, and the rest insensibly melt away. The jealousy of Leontes, though rash and irrational, is not unnatural in a hasty and wilful man. The lapse of time is explained by an apology from the lips of Time himself. The silence of Florizel towards his Perdita, and her supposed father and brother, on shipboard, has a fair excuse in the impossibility of the Poet's representing dramatically a narrated event; and the greatest of the alleged improbabilities, namely, that of Hermione refusing reconciliation with her husband, may be explained by the conceivableness of a mother being unwilling to re-embrace a husband who had ordered the murder of her child, until that husband had repented, and the lost Perdita had been restored. Mrs Lennox says, that the Statue scene is low and ridiculous. I am sure Mrs Siddons used to make it appear to us in a different light. Let Mrs Lennox and her followers, if she has any, get a patent for this belief. When a projector asked a reward from James I. for having invented the art of flying, the King offered him a patent for it; the humbler privilege of an exclusive right to crawl upon all-fours ought to be given to the believers of Shakespeare's Statue scene being low and ridiculous. Mrs Lennox says that the original story of Greene is more purely moral than that of our Poet. Now in the original tale, the father of Fawnia attempts to seduce his own daughter. Shakespeare has omitted this exquisite trait of morality.

HALLAM (*Literature of Europe*, 1839, iii, 574): The name of Shakespeare is the greatest in our literature,—it is the greatest in all literature. No man ever came near to him in the creative powers of the mind; no man had ever such strength at once, and such variety of imagination. Coleridge has most felicitously applied to him a Greek epithet, given before to I know not whom, certainly none so deserving of it, *μυριόνους*, the thousand-souled Shakespeare. The number of characters in his plays is astonishingly great, without reckoning those, who although transient, have often their individuality, all distinct, all types of human life in well defined differences. Yet he never takes an abstract quality to embody it, scarcely perhaps a definite condition of manners, as Jonson does; nor did he draw much, as I conceive, from living models; there is no manifest appearance of personal caricature in his comedies, though in some slight traits of character this may not improbably have been the case. Above all, neither he nor his contemporaries wrote for the stage in the worst, though most literal, and of late years the most usual sense; making the servants and hand-maids of dramatic invention to lord over it, and limiting the capacities of the poet's mind to those of the performers. If this poverty of the representative department of the drama had hung like an incumbent fiend on the creative power of Shakespeare, how would he have poured forth with such inexhaustible prodigality the vast diversity of characters that we find in some of his plays? This it is in which he leaves far behind not the dramatists alone, but all writers of fiction. Compare with him Homer, the tragedians of Greece, the poets of Italy, Plautus, Cervantes, Molière, Addison, Le Sage, Fielding, Richardson, Scott, the romancers of the elder or later schools,—one man has far more than surpassed them all. Others may have

been as sublime, others may have been more pathetic, others may have equalled him in grace and purity of language, and have shunned some of his faults; but the philosophy of Shakespeare, his intimate searching out of the human heart, whether in the gnomic form of sentence, or in the dramatic exhibition of character, is a gift peculiarly his own. It is, if not entirely wanting, very little manifested in comparison with him, by the English dramatists of his own and the subsequent period.

These dramatists are hardly less inferior to Shakespeare in judgement. To this quality I particularly advert, because foreign writers, and sometimes our own, have imputed an extraordinary barbarism and rudeness to his works. They belong indeed to an age sufficiently rude and barbarous in its entertainments, and are of course to be classed with what is called the romantic school, which has hardly yet shaken off that reproach. But no one who has perused the plays anterior to those of Shakespeare, or contemporary with them, or subsequent to them down to the closing of the theatres in the civil war, will pretend to deny that there is far less regularity, in regard to everything where regularity can be desired, in a large proportion of these (perhaps in all the tragedies), than in his own. We need only repeat the names of *The Merchant of Venice*, *Romeo and Juliet*, *Macbeth*, *Othello*, *The Merry Wives of Windsor*, *Measure for Measure*. The plots in these are excellently constructed, and in some with uncommon artifice. But even where an analysis of the story might excite criticism, there is usually a unity of interest which tones the whole. *The Winter's Tale* is not a model to follow, but we feel that *The Winter's Tale* is a single story; it is even managed as such with consummate skill. It is another proof of Shakespeare's judgement, that he has given action enough to his comedies without the bustling intricacies of the Spanish stage. If his plots have any little obscurity in some parts, it is from copying his novel or history too minutely.

HARTLEY COLERIDGE (*Essays*, etc., London, 1851, ii, 148): In this wild drama the comedy is excellent, the pastoral is exquisite; but of the scenes which carry on the plot, some appear to me to be harsh in the thought, and infelicitous in diction:—Shakespeare throughout, but not always Shakespeare in a happy vein. The sudden jealousy of Leontes, though unaccountable, is not impossible. I am not sure that the ready soliciting of Hermione, and the easy compliance of Polixenes might not produce, in a better mind, a momentary cloud, a wish that the request had not been made, an impatience for Polixenes' departure. How slight a spark may cause explosion in the foul atmosphere of a despot's heart it is hard to say. Irresponsible power is tyranny without, and moral anarchy within. We should little wonder at the conduct of Leontes in an Eastern tale. Many of the sultans in the Arabian Nights act as madly and wickedly, whom yet the inventors evidently meant for wise and gracious princes; nay, history records abundant instances of like abjuration of reason in men not incapable of generosity or incidental greatness, to say nothing of taste and sensibility, for which some of the worst of kings have been conspicuous. But the exhibition of such madness of the heart, if fit for drama at all, should be confined to the sternest tragedy. The grossness of Leontes' imaginations, his murderous suggestions, and inaccessibility to reason, remorse, or religion, is naturally consequent on the base passion, say rather the unclean dæmon, that possesses him. It is nature such as may still be found in St. Giles's. But is it possible that one who had once fallen thus, could ever again be worthy of a restoration to happiness? In the constituted order of human progression,—surely never. Remorse, the tyrant would feel; but it would urge him to vengeance on the instruments of his crimes,—

perhaps to some superstitious rite,—some self-sought atonement; but never to a heart-cleansing repentance. For the improbability of the events I care as little as for the violation of the unities and the outrages on geography. Except Autolycus, none of the characters show much of Shakespeare's philosophic depth. On him I think I could lecture very psychologically. Hermione is frank and noble, rising in dignity as she falls in fortune,—not unlike Marie Antoinette, whose unsuspecting levity, though it alienated not her husband, exposed her to the slander of foul minds that had not even the excuse of jealousy,—in sunshine a butterfly, in misery a martyr. Paulina is an honest scold. Perdita a pretty piece of poetry. Polixenes not very amiable, nor, in truth, much of anything. The length of time he remains witness to his son's courtship, before he discovers himself, is a sacrifice to effect. Camillo is an old rogue whom I can hardly forgive for his double treachery. The Shepherd and his son are well enough in their way; but Mopsa and Dorcas might be countrified enough with better tongues in their heads. Of the rest nothing need be said. The progressive interest of the play, *malgré* the vast hiatus for which Shakespeare himself thought it necessary to apologise, is well sustained; but the catastrophe is hurried, and the queen's reanimation beyond all dramatic credibility. Yet it acts well, and the whole is pleasing and effective on the stage.

W. W. Lloyd (Singer, ed. ii, 1856, p. 131): The *Alcestis* of Euripides, both in treatment and incident, has many points of analogy with *The Winter's Tale*. . . . Admetus, fated to die, is by favour of Apollo permitted to prolong his life by furnishing Death with a voluntary substitute. He urges the duty upon his aged parents, who repudiate the proposal with very marked reflections on its unreasonableness, and on his coolness in the proposition, but they fail to bring home to him this view of his conduct; and when his wife, Alcestis, becomes the volunteer, he grieves at her fate as he would at an inevitable blow, is inconsolable at his bereavement, would fain accompany her, but, wrapt up in blind selfishness, never once contrasts her conduct, which he so much admires, with his own. His position is placed before him most forcibly by his father, but he can see only his father's selfishness, not his own, and drives on in dark obstinacy upon the path that must end in his being undeceived to humiliation the most degrading. No word of reproach passes the lips of Alcestis; but her parting appeal to him, to spare her children the unhappiness of a step-mother, speaks expressively. If she says a word to set forth her sacrifice and the contrast of her self-devotion to the coldness of others, it is to urge a claim to this consideration for those she leaves behind, and she places them solemnly in his hands upon formal declaration of the stipulation. There is no mistaking in the comparative coldness of her adieu to him, a sense of the forfeiture he has incurred of that respect without which love lives not. She dies on the stage like Hermione, and her sorrowing husband forthwith prepares her solemn funeral, rejecting his father's contribution, as he regards him as the impersonation of cowardice and selfishness. It is when he returns from the entombment, and stands before the doors of his widowed household, that his nobler heart recovers, and he passionately avows that too late he learns his wife has the nobler and the better fate; he has forfeited happiness and fame together, his dwelling must henceforth be unbearable, and elsewhere he can only expect the vituperation he utterly deserves. The Chorus comfort him, and urge the reparation of funeral honour. In the mean time Hercules brings back Alcestis veiled, rescued by his arm from the already closed clutches of Thanatos, hateful to God and man. Hercules pretends that his companion is a prize won in games, and offering to leave

her with Admetus, and even referring to renewed wedlock, draws from him expressions soothing to the revived queen, as those that Paulina draws from the penitent Leontes. Yet, like Leontes gazing at the statue, he looks till the force of resemblance raises him to the highest pitch of agitation. At length, by gradation like that in Shakespeare's play, the form of his wife is unveiled, and he recognises her and falls on her neck. But she still stands speechless: the purifications due to the infernal gods must first be performed, and a three days' interval elapses before he may hear her voice; and thus in her silent presence the play concludes.

The elevated dignity and majesty thus expressed in the figure of Alcestis, the vindication of the self-devoted womanhood from the selfish neglect of a stronger power, but an inferior nature, is admirably realised, and is parallel to the reparation accorded to Hermione, who suffers with dignity as well as patience, and preserves herself not from consideration for a husband who has forfeited his nobler title, but for the sake of a daughter lost, but promised by the Oracle to be found. The silence of Alcestis is not more satisfactory and expressive than the circumstance that, in the single short speech of Hermione, her words recognize and address alone her recovered daughter. She extends her hand to Leontes, and when he embraces her in joyful astonishment, full forgiveness is sealed by her frank embrace and entire reconciliation. 'She hangs 'upon his neck;' but it is when the recovered Perdita kneels that her mother's voice is heard again, and then, as if in the same awe of the powers of death from whom Hermione and Perdita seem, like Alcestis, to have been recovered, the scene hastily closes and the play is at an end.

F. J. FURNIVALL (*Leopold Shakespeare*, Introd. p. xci): The last complete play of Shakspere, as it is, the golden glow of the sunset of his genius is over it, the sweet country air all through it; and of few, if any of his plays, is there a pleasanter picture in the memory than of *Winter's Tale*. As long as men can think, shall Perdita brighten and sweeten, Hermione ennoble, men's minds and lives. How happily, too, it brings Shakspere before us, mixing with his Stratford neighbours at their sheep-shearing and country sports, enjoying the vagabond pedlar's gammon and talk, delighting in the sweet Warwickshire maidens, and buying them 'fairings,' telling goblin stories to the boys, 'There was a man dwelt by a church-yard,'—opening his heart afresh to all the innocent mirth, and the beauty of nature around him. . . . The play is late in metre, in feeling, in purpose. It has no five-measure rhyme in the dialogue, its end-stopt lines are only one in 2·12, its double-endings are as many as one in 2·85; it has passages in Shakspere's latest budding style, 'What 'you do, still betters what is done,' etc. Its purpose, its lesson, is to teach forgiveness of wrongs, not vengeance for them; to give the sinner time to repent and amend, not to cut him off in his sin; to frustrate the crimes he has purpost. And, as in *Pericles*, father and lost daughter, and wife and mother thought dead, meet again; as in *Cymbeline*, father and injured daughter meet again, she forgiving her wrongs; as there, too, friends meet again, the injured friend forgiving his wrongs, so here do lost daughter, injured daughter and injuring father, meet, he being forgiven; so injured friend forgiving, meets injuring friend forgiven; while above all rises the figure of the noble, long-suffering wife Hermione, forgiving the base though now repentant husband who had so cruelly injured her. She links this play to Shakspere's last fragment *Henry VIII.*, and makes us believe that this twice-repeated reunion of husband and wife, in their daughter, late in life, this twice-repeated forgiveness of sinning husbands by sinned-against wives, have somewhat to do with Shakspere's

reunion with his wife, and his renewed family life at Stratford. . . . The attempt of Polyxenes to get Camillo to poison Polyxenes is more direct than even John's with Hubert to murder Arthur, Richard's with Tyrrel to strangle the innocents, Henry the Fourth's with Exton to clear Richard the Second from his path.

BAYNES (*Encycl. Brit.*, Ninth Ed. 1886; *Shakespeare Studies*, 1896, p. 130): In the third period of Shakespeare's dramatic career years had evidently brought enlarged vision, wider thoughts, and deeper experiences. While the old mastery of art remains, the works belonging to this period seem to bear traces of more intense moral struggles, larger and less joyous views of human life, more troubled, complex, and profound conceptions and emotions. Comparatively few marks of the lightness and animation of the earlier works remain, but at the same time the dramas of this period display an unrivalled power of piercing the deepest mysteries and sounding the most tremendous and perplexing problems of human life and human destiny. To this period belong the four great tragedies,—*Hamlet*, *Macbeth*, *Othello*, *Lear*. . . . In the four grand tragedies the central problem is a profoundly moral one. It is the supreme internal conflict of good and evil amongst the central forces and higher elements of human nature, as appealed to and developed by sudden and powerful temptation, smitten by accumulated wrongs, or plunged in overwhelming calamities. As the result, we learn that there is something infinitely more precious in life than social ease and worldly success,—nobleness of soul, fidelity to truth and honour, human love and loyalty, strength and tenderness, and trust to the very end. In the most tragic experiences this fidelity to all that is best in life is only possible through the loss of life itself. But when Desdemona expires with a sigh, and Cordelia's loving eyes are closed, when Hamlet no more draws his breath in pain, and the tempest-tossed Lear is at last liberated from the rack of this tough world, we feel that, Death having set his sacred seal on their great sorrows and greater love, they remain with us as possessions for ever. In the three dramas belonging to Shakespeare's last period, or rather which may be said to close his dramatic career, the same feeling of severe but consolatory calm is still more apparent. If the deeper discords of life are not finally resolved, the virtues which soothe their perplexities and give us courage and endurance to wait, as well as confidence to trust the final issues,—the virtues of forgiveness and generosity, of forbearance and self-control,—are largely illustrated. This is a characteristic feature in each of these closing dramas, in *The Winter's Tale*, *Cymbeline*, and *The Tempest*. *The Tempest* is supposed, on tolerably good grounds, to be Shakespeare's last work, and in it we see the great magician, having gained by the wonderful experience of life, and the no less wonderful practice of his art, serene wisdom, clear and enlarged vision, and beneficent self-control, break his magical wand and retire from the scene of his triumphs to the home he had chosen amidst the woods and meadows of the Avon, and surrounded by the family and friends he loved.

TENNYSON (*Memoir*, by his Son, London, 1897, vol. ii, p. 290): There are three repartees in Shakespeare which always bring tears to my eyes from their simplicity. One is in *King Lear* when Lear says to Cordelia, 'So young and so untender,' and Cordelia lovingly answers, 'So young, my lord, and true.' And in *The Winter's Tale*, when Florizel takes Perdita's hand to lead her to the dance, and says, 'So turtles pair that never mean to part,' and the little Perdita answers, giving her hand to Florizel, 'I'll swear for 'em.' And in *Cymbeline*, when Imogen in tender rebuke says to her husband :—

'Why did you throw your wedded lady from you?
Think that you are upon a rock: and now
Throw me again!'

and Posthumus does not ask forgiveness, but answers, kissing her:—

'Hang there like fruit, my soul,
Till the tree die!'

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## *HERMIONE*

MRS JAMESON (ii, 2): When, by the presence or the agency of some predominant and exciting power, the feelings and affections are upturned from the depths of the heart, and flung to the surface, the painter or the poet has but to watch the workings of the passions, thus in a manner made visible, and transfer them to his page or his canvas, in colours more or less vigorous; but where all is calm without, and around, to dive into the profoundest abysses of character, trace the affections where they lie hidden like the ocean springs, wind into the most intricate involutions of the heart, patiently unravel its most delicate fibres, and in a few graceful touches place before us the distinct and visible result,—to do this, demanded power of another and a rarer kind.

There are several of Shakespeare's characters which are especially distinguished by this profound feeling in the conception, and subdued harmony of tone in the delineation. To them may be particularly applied the ingenious simile which Goethe has used to illustrate generally all Shakespeare's characters, when he compares them to the old-fashioned watches in glass cases, which not only showed the index pointing to the hour, but the wheels and springs within, which set that index in motion.

Imogen, Desdemona, and Hermione, are three women placed in situations nearly similar, and equally endowed with all the qualities which can render that situation striking and interesting. They are all gentle, beautiful, and innocent; all are models of conjugal submission, truth, and tenderness; and all are victims of the unfounded jealousy of their husbands. So far the parallel is close, but here the resemblance ceases; the circumstances of each situation are varied with wonderful skill, and the characters, which are as different as it is possible to imagine, conceived and discriminated with a power of truth and a delicacy of feeling yet more astonishing.

Critically speaking, the character of Hermione is the most simple in point of dramatic effect, that of Imogen the most varied and complex. Hermione is most distinguished by her magnanimity and her fortitude, Desdemona by her gentleness and refined grace, while Imogen combines all the best qualities of both, with others which they do not possess; consequently, she is, as a character, superior to either; but considered as women, I suppose the preference would depend on individual taste. . . .

The character of Hermione exhibits what is never found in the other sex, but rarely in our own,—yet sometimes,—dignity without pride, love without passion, and tenderness without weakness. To conceive a character, in which there enters so much of the negative, required perhaps no rare [illegible] astonishing effort of ge-

nius, such as created a Juliet, a Miranda, or a Lady Macbeth: but to delineate such a character in a poetical form, to develope it through the medium of action and dialogue, without the aid of description; to preserve its tranquil, mild, and serious beauty, its unimpassioned dignity, and at the same time keep the strongest hold upon our sympathy and our imagination; and out of this exterior calm, produce the most profound pathos, the most vivid impression of life and internal power:—it is this, which renders the character of Hermione one of Shakespeare's masterpieces.

Hermione is a queen, a matron, and a mother; she is good and beautiful, and royally descended. A majestic sweetness, a grand and gracious simplicity, an easy, unforced, yet dignified self-possession, are in all her deportment, and in every word she utters. She is one of those characters, of whom it has been said proverbially, that 'still waters run deep.' Her passions are not vehement, but in her settled mind the sources of pain or pleasure, love or resentment, are like the springs that feed mountain lakes, impenetrable, unfathomable, and inexhaustible.

[Page 14.] The character of Hermione is considered open to criticism on one point. I have heard it remarked that when she secludes herself from the world for sixteen years, during which time she is mourned as dead by her repentant husband, and is not won to relent from her resolve by his sorrow, his remorse, his constancy to her memory; such conduct, argues the critic, is unfeeling as it is inconceivable in a tender and virtuous woman. Would Imogen have done so, who is so generously ready to grant a pardon before it be asked? or Desdemona, who does not forgive because she cannot even resent? No, assuredly; but this is only another proof of the wonderful delicacy and consistency with which Shakespeare has discriminated the characters of all three. The incident of Hermione's supposed death and concealment for sixteen years, is not indeed very probable in itself, nor very likely to occur in every-day life. But besides all the probability necessary for the purposes of poetry, it has all the likelihood it can derive from the peculiar character of Hermione, who is precisely the woman who could and would have acted in this manner. In such a mind as hers, the sense of a cruel injury, inflicted by one she had loved and trusted, without awakening any violent anger or any desire for vengeance, would sink deep,—almost incurably and lastingly deep. So far she is most unlike either Imogen or Desdemona, who are portrayed as much more flexible in temper; but then the circumstances under which she is wronged are very different, and far more unpardonable. The self-created, frantic jealousy of Leontes is very distinct from that of Othello, writhing under the arts of Iago; or that of Posthumus, whose understanding has been cheated by the most damning evidence of his wife's infidelity. The jealousy which in Othello and Posthumus is an error of judgement, in Leontes is a vice of the blood; he suspects without cause, condemns without proof; he is without excuse,—unless the mixture of pride, passion, and imagination, and the predisposition to jealousy with which Shakespeare has portrayed him, be considered as an excuse. Hermione has been openly insulted; he to whom she gave herself, her heart, her soul, has stooped to the weakness and baseness of suspicion; has doubted her truth, has wronged her love, has sunk in her esteem and forfeited her confidence. She has been branded with vile names; her son, her eldest hope, is dead,—dead through the false accusation which has stuck infamy on his mother's name; and her innocent babe, stained with illegitimacy, disowned, and rejected, has been exposed to a cruel death. Can we believe that the mere tardy acknowledgement of her innocence could make amends for wrongs and agonies such as these? or heal a heart which must have bled inwardly, consumed by that untold grief, 'which burns worse than tears drown'?

Keeping in view the peculiar character of Hermione, such as she is delineated, is she one either to forgive hastily or forget quickly? and though she might, in her solitude, mourn over her repentant husband, would his repentance suffice to restore him at once to his place in her heart? to efface from her strong and reflecting mind the recollection of his miserable weakness? or can we fancy this high-souled woman,—left childless through the injury which has been inflicted on her, widowed in heart by the unworthiness of him she loved, a spectacle of grief to all,—to her husband a continual reproach and humiliation,—walking through the parade of royalty in the court which had witnessed her anguish, her shame, her degradation, and her despair? Methinks that the want of feeling, nature, delicacy, and consistency, would lie in such an exhibition as this. In a mind like Hermione's, where the strength of feeling is founded in the power of thought, and where there is little of impulse or imagination,—'the depth, but not the tumult of the soul,'*—there are but two influences which predominate over the will,—time and religion. And what then remained, but that, wounded in heart and spirit, she should retire from the world?—not to brood over her wrongs, but to study forgiveness, and wait the fulfillment of the Oracle which had promised the termination of her sorrows. Thus a premature reconciliation would not only have been painfully inconsistent with the character; it would also have deprived us of that most beautiful scene, in which Hermione is discovered to her husband as the statue or image of herself.

[Page 22.] There are several among Shakespeare's characters which exercise a far stronger power over our feelings, our fancy, our understanding, than that of Hermione; but not one,—unless perhaps Cordelia,—constructed upon so pure and high a principle. It is the union of gentleness with power which constitutes the perfection of mental grace. Thus among the ancients, with whom the *graces* were also the *charities* (to show, perhaps, that while form alone may constitute beauty, sentiment is necessary to grace), one and the same word signified equally *strength* and *virtue*. This feeling, carried into the fine arts, was the secret of the antique grace,—the grace of repose. The same eternal nature,—the same sense of immutable truth and beauty, which revealed this sublime principle of art to the ancient Greeks, revealed it to the genius of Shakespeare; and the character of Hermione, in which we have the same largeness of conception and delicacy of execution,—the same effect of suffering without passion, and grandeur without effort, is an instance, I think, that he felt within himself, and by intuition, what we study all our lives in the remains of ancient art. The calm, regular, classical beauty of Hermione's character is the more impressive from the wild and gothic accompaniments of her story, and the beautiful relief afforded by the pastoral and romantic grace which is thrown around her daughter Perdita.

ANON. (*Blackwood's Magazine*, Feb. 1833, p. 149): In the lustre of virtue, and the gloom of agony, the childless widow,—for though forgiving her husband all, she has pronounced a solemn divorce,—retires into seclusion from love and life, deep, dark, and incommunicable as the grave. Into that sixteen years' penance,—not for

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* '——The gods approve
The depth, and not the tumult of the soul.'—*Wordsworth.*

'Il pouvait y avoir des vagues majestueuses et non de l'orage dans son cœur,' was finely observed of Madame de Staël in her maturer years; it would have been true of Hermione at any period of her life.

her own sin, for she is pure, but for her husband's, with whom she doubtless has vowed to be reconciled on the bed of death (but Heaven brings, in its own good time, a more blissful reconciliation),—imagination fears, in its reverence, even for one moment to enter. It could not have been wholly unhappy, self-sustained as Hermione was by her devotion to one holy purpose; and that she acted right all hearts feel on her wondrous reappearance among the living as from the dead. That is the moment when we should have felt that Shakespeare had erred, if erred he had, in that long sunless immurement. But our whole nature leaps up in a fit of joy, to hail the apparition. . . .

We have been somewhat too hard on poor Leontes. We must not blame him for having breathed a disease. He has dree'd a rueful punishment. All the atonement that could be made for his crime he did make,—and the heavens had been long hung with black over his head. His crown was worthless in his eyes,—his throne the seat of misery. Never for one day, we may believe, had he not been haunted by the ghost of his little son, who died of a broken heart,—of the baby exposed in the wild, and never heard of more, either she or Antigonus. . . . It would be unchristian not to forgive Leontes.

HUDSON (*Introd.* p. 21): We can scarce call Hermione sweet or gentle, though she is both; she is a *noble* woman,—one whom, even in her greatest anguish, we hardly *dare* to pity. The whole figure is replete with classic grace, is shaped and finished in the highest style of classic art. As she acts the part of a statue in the play, so she has a statue-like calmness and firmness of soul. A certain austere and solid sweetness pervades her whole demeanour, and seems, as it were, the essential form of her life. It is as if some masterpiece of ancient sculpture had warmed and quickened into life from its fulness of beauty and expression. Appearing at first as the cheerful hostess of her husband's friend, and stooping from her queenly elevation to the most winning affabilities, her behaviour rises in dignity as her sorrow deepens. With an equal sense of what is due to the King as her husband, and to herself as a woman, a wife, and a mother, she knows how to reconcile all these demands; she therefore resists without violence, and submits without weakness. And what her wise spirit sees to be fit and becoming, that she always has strength and steadiness of character to do; hence, notwithstanding the insults and hardships wantonly put upon her, she still preserves the smoothnesses of peace; is never betrayed into the least sign of anger or impatience or resentment, but maintains, throughout, perfect order and fitness and proportion in act and speech; the charge, so dreadful in itself, and so cruel in its circumstances, neither rouses her passions, as it would Paulina's, nor stuns her sensibilities, as in the case of Desdemona; but like the sinking of lead in the ocean's bosom, it goes to the depths without ruffling the surface of her soul. Her situation is, indeed, full of pathos,—a pathos the more deeply-moving to others, that it stirs no tumults in her; for her nature is manifestly fitted up and furnished with all tender and gentle and womanly feelings; only she has the force of mind to control them, and keep them all in the right place and degree. 'They are the patient sorrows that touch nearest.' And so, under the worst that can befall, she remains within the region of herself, calm and serenely beautiful, stands firm, yet full of grace, in the austere strengths of reason and conscious rectitude. And when, at her terrible wrongs and sufferings, all hearts are shaken, all eyes wet, but her own, the impression made by her stout-hearted fortitude is of one whose pure, tranquil, deep-working breast is the home of sorrows too

big for any eye-messengers to report: 'Calm pleasures there abide, majestic 'pains.' . . .

The Queen's long concealing of herself has been censured by some as repugnant to nature. Possibly they may think it somewhat strained and theatrical, but it is not so; the woman is but true to herself, in this matter, and to the solid and self-poised repose in which her being dwells. So that the thing does not seem repugnant to nature as individualised by her reason and will; nor is her character herein more above or out of nature than the proper ideal of art abundantly warrants. For to her keen sensibility of honour the King's treatment is literally an *infinite* wrong; nor does its cruelty more wound her affection, than its meanness alienates her respect; and one so strong to bear injury might be equally strong to remember it. Therewithal she knows full well that, in so delicate an instrument as married life, if one string be out of tune, the whole is ajar, and will yield no music; for her, therefore, all things must be right, else none is so. And she is both too clear of mind and too upright of heart to put herself where she cannot be precisely what the laws of propriety and decorum require her to seem. Accordingly, when she does forgive, the forgiveness is simply *perfect*; the breach that has been so long a-healing is at length *completely* healed; for to be whole and entire in whatever she does, is both an impulse of nature and a law of conscience with her. When the King was wooing her, she held him off three months, which he thought unreasonably long; but the reason why he did so is rightly explained when, for his inexpressible sin against her, she has locked herself from his sight sixteen years, leaving him to mourn and repent. Moreover, with her severe chastity of principle, the reconciliation to her husband must begin there where the separation grew. Thus it was for Perdita to restore the parental unity which her being represents, but of which she had occasioned the breaking. Such is Hermione, in her 'proud submission,' her 'dignified obedience,' with her Roman firmness and integrity of soul, heroic in strength, heroic in gentleness, the queenliest of women, the womanliest of queens. She is, perhaps, the Poet's best illustration of the great principle, which I fear is not so commonly felt as it should be, that the highest beauty always has an element or shade of the terrible in it, so that it awes you while it attracts.

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## *PAULINA*

MRS JAMESON (ii, 23): The character of Paulina, though it has obtained but little notice, and no critical remark, (that I have seen,) is yet one of the striking beauties of the play; and it has its moral too. As we see running through the whole universe that principle of contrast which may be called the life of nature, so we behold it everywhere illustrated in Shakespeare: upon this principle he has placed Emilia beside Desdemona, the Nurse beside Juliet; the clowns and dairymaids, and the merry pedlar thief, Autolycus, round Florizel;—and made Paulina the friend of Hermione.

Paulina does not fill any ostensible office near the person of the queen, but is a lady of high rank in the Court,—the wife of the Lord Antigonus. She is a character strongly drawn from real and common life,—a clever, generous, strong-minded, warm-hearted woman, fearless in asserting the truth, firm in her sense of right, enthusiastic in all her affections; quick in thought, resolute in word, and energetic in action; but heedless, hot-tempered, impatient, loud, bold, voluble, and turbulent of

tongue; regardless of the feelings of those for whom she would sacrifice her life, and injuring from excess of zeal those whom she most wishes to serve. How many such there are in the world! But Paulina, though a very termagant, is yet a poetical termagant in her way; and the manner in which all the evil and dangerous tendencies of such a temper are placed before us, even while the individual character preserves the strongest hold upon our respect and admiration, forms an impressive lesson, as well as a natural and delightful portrait. . . . It is admirable that Hermione and Paulina, while sufficiently approximated to afford all the pleasure of contrast, are never brought too nearly in contact on the scene or in the dialogue; for this would have been a fault in taste, and have necessarily weakened the effect of both characters;—either the serene grandeur of Hermione would have subdued and overawed the fiery spirit of Paulina, or the impetuous temper of the latter must have disturbed in some respect our impression of the calm, majestic, and somewhat melancholy beauty of Hermione.

[GEORG BRANDES (p. 924) asserts that Mrs Jameson omitted Paulina in her 'Female Characters,' which is true only of the Table of Contents.

For once, Mrs Jameson has failed to do justice; and Paulina's indignation at outrageous injustice and oppression has been mistaken for 'hot temper' and 'turbulence 'of tongue.' 'Oppression maketh the wise man mad,'—it is this madness which is Paulina's,—the furthest possible remove from that of a 'loud, bold, voluble' scold. A hot temper distorts the judgement, but in the midst of Paulina's vehemence, her vision is clear enough, and her judgement calm enough to utter one of the deepest of truths: 'it is an heretic which makes the fire, not she which burns in it.' As for 'injuring through excessive zeal those whom she would serve,'—where is the proof of it? Can it be supposed that any words of hers could or did add to the heaviness of Hermione's estate, or increase the frenzied wrath of one who blasphemed the very Oracle of a God? It is to be feared that Mrs Jameson was influenced in her estimate by some stage-Paulina, who had failed to grasp the moral grandeur of the character, and took as the key-note Paulina's unfortunate threat against the eyes of any one who should interfere in her momentous struggle with Leontes. At the very beginning of her stormy interview with the King, her persistent iteration of '*good* 'Queen,' ought to show us that hers was an absolutely unselfish nature, stirred to its depths by the sight of injustice,—the true stuff whereof martyrs are made who will pursue their path, though all the tiles on the houses are devils.—ED.]

W. W. LLOYD (Singer, ed. ii, p. 131): The character of Paulina is a necessity to the play; without the support derived from her constant presence, it would not be intelligible how such a mind as that of Leontes could have the force and freshness of feeling, after sixteen years elapsed, that are required to give interest to the recognition, and to satisfy our sympathies with the honour of Hermione. She is the thorn in the flesh that may irritate, but only to preserve it from callosity; the spiked girdle of the penitent that forbids him to omit his vigil. . . . It is the very harshness of the virtue of Paulina that gives effect to the more delicate strength and graceful vigour of the virtue of Hermione, and saves by contrast the coolness of her temperament from the thought of coldness,—nay, gives to it a glow of nature's warmth; while the softening and humanizing that her character has undergone, encourages our faith in the mellowing traits of Leontes, whom her care and comfort has reclaimed.

## *LEONTES*

COLERIDGE (*Lectures*, 1818?, London, 1849, p. 253): The idea of this delightful drama is a genuine jealousy of disposition, and it should be immediately followed by the perusal of *Othello*, which is the direct contrast of it in every particular. For jealousy is a vice of the mind, a culpable tendency of the temper, having certain well known and well defined effects and concomitants, all of which are visible in Leontes, and, I boldly say, not one of which marks its presence in Othello:—such as, first, an excitability by the most inadequate causes, and an eagerness to snatch at proofs; secondly, a grossness of conception, and a disposition to degrade the object of the passion by sensual fancies and images; thirdly, a sense of shame of his own feelings exhibited in a solitary moodiness of humour, and yet from the violence of the passion forced to utter itself, and therefore catching occasions to ease the mind by ambiguities, equivoques, by talking to those who cannot, and who are known not to be able to, understand what is said to them,—in short, by soliloquy in the form of dialogue, and hence a confused, broken, and fragmentary manner; fourthly, a dread of vulgar ridicule, as distinct from a high sense of honour, or a mistaken sense of duty; and lastly, and immediately consequent on this, a spirit of selfish vindictiveness.

LADY MARTIN (p. 344): A sudden access of madness can alone account for the debasing change in the nature of Leontes. Such inexplicable outbreaks of jealousy, I have been told, do occasionally occur in real life. While they last, the very nature of their victims is transformed, and their imagination, wholesome and cleanly till then, becomes, like that of Leontes, 'foul as Vulcan's stithy.'

It was easy for Greene, with the greater latitude which the narrative form allows, to lead up to and explain the ultimate explosion of Pandosto's jealousy, which had been silently growing through the protracted stay of Egistus at his Court, until at last he began to put a vile construction upon his wife's simplest acts of courtesy and hospitality. But drama allows no scope for slow development. Shakespeare has therefore dealt with Leontes as a man in whom the passion of jealousy is inherent; and shows it breaking out suddenly with a force that is deaf to reason, and which, stimulated by an imagination tainted to the core, finds evidences of guilt in actions the most innocent. How different is such a nature from Othello's! He was 'not easily 'jealous;' but, having become 'perplexed in the extreme' by Iago's perversion of circumstances innocent in themselves,—'trifles light as air,'—he loses for a while his faith in the being he loved as his very life. Even then, grief for the fall of her whom he had made his idol,—'Oh the pity of it, the pity of it, Iago!'—surges up through the wildest paroxysms of his passion. Tenderness for a beauty so exquisite that 'the 'sense ached at it,' stays his uplifted dagger. In his mind Desdemona is, to the last, the 'cunning'st pattern of excelling nature.' As the victim of craftily devised strategem, he never himself quite forfeits our sympathy.

Of the jealousy that animates Leontes, the jealousy that needs no extraneous prompting to suspicion, Emilia, in *Othello*, gives a perfect description. In answer to the hope which she expresses to Desdemona that Othello's harsh bearing towards her is due to state affairs, and to 'no conception, nor no jealous toy concerning you,' Desdemona replies, 'Alas the day, I never gave him cause!' To this Emilia rejoins,—

'But jealous souls will not be answered so;
They are not ever jealous for the cause,
But jealous for they are jealous; 'tis a monster
Begot upon itself, born on itself.'

This is the jealousy which Shakespeare has portrayed in Leontes,—a jealousy without cause,—cruel, vindictive, and remorseless almost beyond belief. Othello, moreover, had been wedded, so far as we see, but a few brief weeks. He had not had time to prove how deeply Desdemona loved him. But years of happy wedlock had assured Leontes of Hermione's affection,—years in which he had tested the inward nobility which expressed itself in that majastic bearing, of which he speaks again and again, long after he has reason to believe her to be dead. Maintaining through all her life the charm of royal graciousness and dignity, she has inspired the chivalrously enthusiastic admiration and devotion of every member of the Court; a woman, in short, with whom no derogatory thought could be associated, being, as she is described by one of them, to be 'so sovereignly honourable.'

HUDSON (*Introduction*, p. 15): In the delineation of Leontes there is an abruptness of change which strikes us, at first view, as not a little a-clash with nature; we cannot well see how one state of mind grows out of another; his jealousy shoots comet-like, as something unprovided for in the general ordering of his character. Which causes this feature to appear as if it were suggested rather by the exigencies of the stage than by the natural workings of human passion. And herein the Poet seems at variance with himself; his usual method being to unfold a passion in its rise and progress, so that we go along with it freely from its origin to its consummation. And, certainly, there is no accounting for Leontes' conduct, but by supposing a predisposition to jealousy in him, which, however, has been hitherto kept latent by his wife's clear, firm, serene discreetness, but which breaks out into sudden and frightful activity as soon as she, under a special pressure of motives, slightly overacts the confidence of friendship. There needed but a spark of occasion to set this secret magazine of passion all a-blaze.

The Pandosto of the novel has, properly speaking, no character at all; he is but a human figure going through a set of motions; that is, the person and the action are put together arbitrarily, and not under any law of vital correspondence. Almost any other figure would fit the motions just as well. It is true Shakespeare had a course of action marked out for him in the tale. But then he was bound by his own principles of art to make the character such as would rationally support the action, and cohere with it. For such is the necessary law of moral development and transpiration. Nor is it by any means safe to affirm that he has not done this. For it is to be noted that Polixenes has made a pretty long visit, having passed, it seems, no less than nine lunar months at the home of his royal friend. And he might well have found it not always easy to avoid preferring the Queen's society to the King's; for she is a most irresistible creature, and her calm, ingenuous modesty, itself the most dignified of all womanly graces, is what, more than anything else, makes her so. What secret thoughts may have been gathering to a head in the mind of Leontes during that period, is left for us to divine from the after-results. And I believe there is a jealousy of friendship, as well as of love. Accordingly, though Leontes invokes the Queen's influence to induce a lengthening of the visit, yet he seems a little disturbed on seeing that her influence has proved stronger than his own. . . . In his seeming

abruptness Leontes, after all, does but exemplify the strange transformations which sometimes occur in men upon sudden and unforeseen emergencies. And it is observable that the very slightness of the Queen's indiscretion, the fact that she goes but a little, a very little too far, only works against her, causing the king to suspect her of great effort and care to avoid suspicion. And on the same principle, because he has never suspected her before, therefore he suspects her all the more vehemently now; that his confidence has hitherto stood unshaken, he attributes to extreme artfulness on her part; for even so to an ill-disposed mind perfect innocence is apt to give an impression of consummate art. A passion thus groundless and self-generated might well be full-grown as soon as born. The more greedy and craving, too, that it has nothing real to eat; it therefore proceeds at once to 'make the meat it feeds on,' causing him to magnify whatever he sees, and to imagine many things that are not. That jealousy, however, is not the habit of his mind, appears in that it finds him unprepared, and takes him by surprise; insomuch that he forthwith loses all self-control, and runs right athwart the rules of common decency and decorum, so that he becomes an object at once of pity, of hatred, and scorn. I think the Poet hardly anywhere shows a keener and juster insight of nature than in the behaviour of this man while the distemper is upon him. He is utterly reason-proof, and indeed acts as one literally insane. For the poison infects not only his manners, but his very modes of thought; in fact, all his rational and imaginative forces, even his speech and language, seem to have caught the disease. And all the loathsome filth which had settled to the bottom of his nature is now shaken up to the surface, so that there appears to be nothing but meanness and malignity and essential coarseness in him. Meanwhile an instinctive shame of his passion and a dread of vulgar ridicule put him upon talking in dark riddles and enigmas; hence the confused, broken, and disjointed style, an odd jumble of dialogue and soliloquy, in which he tries to jerk out his thoughts, as if he would have them known, and yet not have them known. . . . The Poet manages with great art to bring Leontes off from the disgraces of his passion, and repeal him home to our sympathies, which had been freely drawn to him at first by his generosity of friendship. To this end, jealousy is represented as his only fault, and this as a sudden freak, which passes on directly into a frenzy, and whips him quite out of himself, temporarily overriding his characteristic qualities, but not combining with them; the more violent for being unwonted, and the shorter-lived for being violent. In his firm, compact energy of thought and speech, after his passion has cleared itself, and in his perennial flow of repentance after his bereavement, are displayed the real tone and texture of his character. We feel that, if his sin has been great, his suffering is also great, and that if he were a greater sinner, his suffering would be less. Quick, impulsive, headstrong, he admits no bounds to anger or to penitence; condemns himself as vehemently as he does others; and will spend his life in atoning for a wrong he has done in a moment of passion; so that we are the more willing to forgive him, inasmuch as he never forgives himself.

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## *PERDITA*

HUDSON (*Introduction*, p. 31): Perdita, notwithstanding she occupies so little room in the play, fills a large space in the reader's thoughts, almost disputing precedence with the Queen. And her mother's best native qualities reappear in her, sweetly

modified by pastoral associations; her nature being really much the same, only it has been developed and seasoned in a different atmosphere; a nature too strong indeed to be displaced by any power of circumstances or supervenings of art, but at the same time too delicate and susceptive not to take a lively and lasting impress of them. So that, while she has thoroughly assimilated, she nevertheless clearly indicates, the food of place and climate, insomuch that the dignities of the princely and the simplicities of the pastoral character seem striving which shall express her goodliest. We can hardly call her a poetical being; she is rather poetry itself, and everything lends and borrows beauty at her touch. A playmate of the flowers, when we see her with them, we are at a loss whether they take more inspiration from her, or she from them; and while she is the sweetest of poets in making nosegays, the nosegays become in her hands the richest of crowns. If, as Schlegel somewhere remarks, the Poet is 'particularly fond of showing the superiority of the innate over the acquired,' he has surely done it nowhere with finer effect than in this unfledged angel.

There is much to suggest a comparison of Perdita and Miranda; yet how shall I compare them? Perfectly distinct indeed as individuals, still their characters are strikingly similar; only Perdita has perhaps a sweeter gracefulness, the freedom, simplicity, and playfulness of nature being in her case less checked by external restraints; while Miranda carries more of a magical and mysterious charm woven into her character from the supernatural influences of her whereabout. So like, yet so different, it is hard saying which is the better of the two, or rather one can hardly help liking her best with whom he last conversed. It is an interesting fact, also, for such it seems to be, that these two glorious delineations were produced very near together, perhaps both the same year; and this too when Shakespeare was in his highest maturity of poetry and wisdom; from which it has been not unjustly argued that his experience both in social and domestic life must have been favourable to exalted conceptions of womanhood. The Poet, though in no sort a bigot, was evidently full of loyal and patriotic sentiment; and I have sometimes thought that the government of Elizabeth, with the grand national enthusiasm which clustered round her throne and person, may have had a good deal to do in shaping and inspiring this part of his workmanship. Be that as it may, with but one great exception, I think the world now finds its best ideas of moral beauty in Shakespeare's women.

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## *AUTOLYCUS*

HENRY GILES (*Human Life in Shakespeare*, Boston, 1868, p. 199): But for Autolycus, the ideal world would have wanted its most admirable rascal,—the actual world would have been deprived of a type for characters that are like him in everything but his brilliancy. For he is a brilliant scape-grace; a knave of many faculties; of sparkling versatility of parts; with wit equal to his thievery; quick, sharp, and changeable. Most thoroughly Autolycus despises those whom he cheats; and he never loses his self-respect being detected, or by failure. He is equally perfect in the rogue's philosophy and practice. Next to the disgrace of being outwitted would be the infamy of being a stupid rustic and an honest man. 'How blessed are we,' he says, 'that are not simple men! Yet nature might have made me as these; therefore I'll not disdain.' Excellent humility! the moderation of a mind really elevated, which is never insolent in superiority, because it feels that no human greatness is self-

derived, but comes by Genius, Destiny, Opportunity. Autolycus is the generic charlatan, and is consummate in those arts of lying, fraud, and imposition, which constitute the character. The character has innumerable degrees and diversities; still, a brief summary will include all its essential qualities. The charlatan is a man with the rogue genius in him like a natural instinct, who is vain of his talent, and who employs the skill and success of gainful deceit as much for the sense of power which they gratify as for the money which they bring. . . . The charlatan represents the lowest qualities of an age as noble forms represent its highest; as the sage represents its wisdom, the saint its goodness, the hero its courage, and the martyr its moral grandeur, the charlatan represents its ignorance, its selfishness, its venality, its hypocrisy, its vulgarities, and all its sordid materialisms.

ALFRED ROFFE (*A Musical Triad*, etc., London, 1872, p. 14): Autolycus, questionable, and indeed, utterly indefensible as he is *morally*, must certainly be placed amongst Shakespeare's *musical characters*, and looked at from that special aspect, he must be allowed to have a grain of geniality about him, which grain of geniality has made it possible for him to be one of the figures in *The Winter's Tale*, and to be artistically fitted into his position in the piece. Our very first acquaintance with this roguish pedlar is made as he is wending his way along the road near to the old Shepherd's cottage, when we hear him singing his half nature-enjoying, half-thievish song, 'When Daffodils begin to peer,' the words of which seem to show that Autolycus has his *bad* enjoyment of the 'white sheet blanching on the hedge' (by means of which he hopes to obtain that 'quart of ale, which is a dish for a king'), yet there seems to be an equal enjoyment of the 'daffodils' which 'begin to peer,' of 'the sweet birds, oh! 'how they sing,' and of 'the lark that tirra-lirra chants.' This song of enjoyment by Autolycus is then followed by certain soliloquizing disclosures of his antecedents, and of his present cogitations, which would afford matter sufficient for some moral speculation, but that the vocal qualities of Autolycus form the most urgent subject now. That those vocal qualities were something quite remarkable we must perforce infer, from the enthusiastic praises bestowed by the servant who rushes in to announce the approach of the wonderful Pedlar, exclaiming: 'O Master, *if you did but hear the Pedlar at the door . . . he sings several tunes faster than you can tell money . . . all men's ears grow to his tunes.*' From this living description, it must be most clearly evinced, that Autolycus sings of his wares with a truly, thorough, actual sense of enjoyment, over and above his merely commercial motives in promoting the quickest sale of his 'inkles,' etc., which articles, as the Servant afterward declares, 'he sings over as they were gods and goddesses.' In fact, Autolycus is a true Artist (not only in his most questionable doings) but *musically*, as far as *his* style of song is concerned. It is most evident that Autolycus sings his Songs with just the *right* feeling, and does not *merely announce* his wares, but actually *makes people in love with them.* When he puts forth what he designates as being 'a merry ballad, but a very pretty 'one,' and which ballad he tells Dorcas and Mopsa 'goes to the tune of "Two '"Maids wooing a Man,"' we can feel no sort of doubt that Autolycus, while he most earnestly desires to sell his ballads, is also equally in the vein for singing in a Trio! That, in itself, is clearly a pleasure to him, and when the two Lasses tell him that they 'can both sing it;' that 'it is in three parts,' and that if he will 'bear a part he 'shall;'—only note his answer. He is indeed a most roguish Pedlar, but he is also right willing to sing, even for singing's sake, he joyfully exclaims, 'I can bear my 'part; you must know 'tis my occupation; *have at it with you.*' Whether in Shake-

speare's view of such a character as that of Autolycus, with its total want of principle, *any redeemable point, any possibility of future amendment*, be mixed up, is a question concerning which a few words may now, it is submitted, be offered; not altogether unprofitably. Supposing it granted that our case is allowed, as to the possession by Autolycus of a certain degree of geniality in his appreciation both of Music and of the beauty in external nature, may not that geniality seem to indicate that *a germ of some possible progress in good* may after all lie within this notable Pedlar? Perhaps, for instance, from something like this point of view, those remarkable words of Autolycus, that 'for the life to come, I sleep out the thought of it,' are really suggestive of something, *not merely more*, but *quite different* too, from what at first sight might appear to be the case. Do not, then, these brave words indicate really, *the very reverse of what they express?* Is it not a well-known fact, that when a man tells us (unasked) that he is *not at all afraid* of a given thing, we frequently infer, at once, that in his 'heart of heart,' the speaker is really VERY MUCH AFRAID! Now with regard to Autolycus, a strong presumption arises, that Shakespeare intended to imply that this 'thought' of 'the life to come' did occasionally visit the mind of the reflective Pedlar in such a way that he could *not* so comfortably 'sleep out the thought of it.' In conformity with every view of Shakespeare's admitted greatness, we are irresistibly led on to believe that he never writes *anything* without a purpose;—in fact, that something in the moral world, or in the mind of man, is always meant to be painted in everything that is said or done, which would be the reason that we can and do speculate concerning Shakespeare's characters, just as we can and do speculate upon the mental qualities of those we encounter in actual life. If a true geniality as to Music be allowed to Autolycus, and likewise a certain amount of faculty for enjoying the *beauties* of external nature in birds and flowers, it would be hard to say that these qualities do not imply some small germ of possible good in him;—but, we may go still further, for it must be conceded that, even expressed in words, a few faint glimmerings of just thinking in Autolycus do appear, even as to his immoral state. He begins to perceive that his dishonesty tells against him, and he can exclaim, '*Now had 'I not the dash of my former life in me*, would preferment drop on my head;'—and again, after running over several circumstances as he is soliloquizing, he comes to this sensible conclusion—'*But 'tis all one to me;* for had I been the finder-out of this secret, it would *not* have relished among my other discredits.' It is curious too, that at the very moment when Autolycus has finished this reflection, which at least shows that he is coming upon the right track of thought (whether he will finally come to one of right action or not), the old Shepherd and his Son appear before him, with the marks of their new-found prosperity bright upon them. This suggests a train of thought to Autolycus, which is anything but encouraging as to his former ways. He is prompted to exclaim, as well as he might, 'Here come those I have done good to 'against my will, and already appearing in the blossoms of their good-fortune.'

Upon the whole, one can hardly help being half inclined to think that Autolycus, with his evident abilities, his enjoyment in the Daffodils, the songs of the birds (not forgetting the tirra-lirra of the lark), his real love *for*, and talents *in* Music, all weighed together, will ultimately turn over a new leaf in his course of life;—or,—which comes to the same thing,—one can hardly help fancying that it was Shakespeare's intention to point at some such possibility for this very remarkable Pedlar of the 'Winter's Tale.'

F. J. FURNIVALL (*Leopold Shakspere*, Introd. p. xcii): Not only do we see Shak-

spere's freshness of spirit in his production of Perdita, but also in his creation of Autolycus. That, at the close of his dramatic life, after all the troubles he had passed through, Shakspere had yet the youngness of heart to bubble out into this merry rogue, the incarnation of fun and rascality, and let him sail off successful and unharmed, is wonderful. And that there is no diminution of his former comic power is shown, too, in his Clown, who wants but something to be a reasonable man.

D. J. SNIDER (vol. ii, p. 72): Autolycus is not wholly a product of shepherd life, but apparently of the court also, having been formerly a servant of Prince Florizel. He is, moreover, negative only to the honesty of the pastoral character, while he participates in its free joyousness and sportive nature. . . . He is a rogue not so much from malice as from pleasure; he takes delight in thievery for its own sake rather than for its gains. He is aware of his misdeeds, and laughs at them; his life is folly, to be sure,—but then, he wants to enjoy his own folly. His cunning is a source of a continuous chuckling to himself; the property won is of far less account. He is comic to himself and plays a comic part for his own special amusement. He, therefore, belongs to the class of consciously comic characters, who make fun and enact folly for themselves. He celebrates his vagabond life and thievish disposition in verse; it is a theme for Art with him. Such a person stands in contrast with the simple honest shepherds; but, still, he is of them, and harmoniously blends with their world. He furnishes the intrigue and disguise of this little realm, and is, hence, the source of its comic situations. . . . He will assist in breaking up the pastoral world and transferring it to Sicilia, where he will repent.

J. N. HETHERINGTON (*Cornhill Magazine*, 1879, Dec., p. 733): We often hear of what Shakespeare's characters might have said or done when off the stage; and it is no great stretch of imagination to suppose that, before we make his acquaintance, Autolycus, amongst other callings, honest or otherwise, may have been a jester. Certainly his songs and witticisms would have found favour in any court; and he, like Touchstone, loved the court, and affected the manners thereof. . . . But, instead of a Fool in the guise of a professional jester, we have the most delightful of rogues, who simply plays the fool. In the early plays, the humourous and pathetic characters are kept quite separate. Each has a marked sphere of action allotted to him, beyond which he never passes. But in the later periods the various characters are combined; wise men play the fool, whilst fools talk and act like wise men. Humour and pathos run together, and the result is a picture more true to nature than was the first. So, after showing the possibilities of the Fool's part in Touchstone and Lear's Fool, Shakespeare discarded the character and gave the part to a rogue, combining the elements of folly and knavery so closely that we can no longer separate them. Is not this more natural and nearer to real life? Does not the man who plays the fool for us in society often prove rather slippery? I think this is what Shakespeare felt and acted on; and as we laugh at the jests of Autolycus and condone his snappings up of 'unconsidered trifles,' we know that some such character might meet us any day and cheat us before our eyes. We get to like the rogue so well that we end by taking his part, and rejoicing in the success of his schemes. How is it possible to find fault with a 'merry heart' that 'goes all the day,' laughing and singing as it goes, whom 'Fortune will not suffer to be honest'? Touchstone, and Lear's Fool may be more pathetic, more philosophic, and greater in poetic intensity; but they are not more true to human nature than this prince of knaves and fools.

A goodly figure this to close the procession, which began with the twin Dromios and Launce, and which includes a host of worthies, who are as dear to us as all the heroes of old romance.

As they pass by, one by one, they serve not only to amuse us and arrest attention, to move alike smiles and tears, but they also serve to show that Shakespeare's laughter is as truly human as aught else in him; that tragedy becomes more tragic when the humour of every day life surrounds it; and that even these minor characters, as they have been called, reflect each varying phase of thought in the growth of their author's genius. The joyous and, at times, boisterous merriment of youth, the steadier mirth of manhood, the bitter irony of disappointment, and the wild laugh of despair, are all presented by the Fools.

[See, also, W. C. HAZLITT, on *Source of the Plot*, p. 323.]

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## GERMAN CRITICISMS

A. W. SCHLEGEL (*Lectures*, etc., 1811, trans. by J. Black, 1815, ii, 181): *The Winter's Tale* is as appropriately named as *A Midsummer Night's Dream*. It is one of those tales which are peculiarly calculated to beguile the dreary leisure of a long winter evening, which are attractive and intelligible even to childhood, and which, animated by fervent truth in the delineation of character and passion, invested with the decoration of a poetry lowering itself, as it were, to the simplicity of the subject, transport even manhood back to the golden age of imagination. The calculation of probabilities has nothing to do with such wonderful and fleeting adventures, ending at last in general joy; and accordingly Shakespeare has here taken the greatest liberties with anachronisms and geographical errors; he opens a free navigation between Sicily and Bohemia, makes Giulio Romano the contemporary of the Delphic Oracle, not to mention other incongruities. . . .

[Page 182.] The jealousy of Leontes is not, like that of Othello, developed with all its causes, symptoms, and gradations; it is brought forward at once, and is portrayed as a distempered frenzy. It is a passion with whose effects the spectator is more concerned than with its origin, and which does not produce the catastrophe, but merely ties the knot of the piece. In fact, the poet might perhaps have wished to indicate slightly that Hermione, though virtuous, was too active in her efforts to please Polixenes; and it appears as if this germ of an inclination first attained its proper maturity in their children. Nothing can be more fresh and youthful, nothing at once so ideally pastoral and princely as the love of Florizel and Perdita; of the Prince, whom love converts into a voluntary shepherd; and the Princess, who betrays her exalted origin without knowing it, and in whose hands the nosegays become crowns. Shakespeare has never hesitated to place ideal poetry close by the side of the most vulgar prose; and this is also generally the case in the world of reality. Perdita's foster-father and his son are both made simple boors, that we may the more distinctly see that whatever ennobles her belongs to herself. The merry pedlar and pickpocket Autolycus, so inimitably portrayed, is necessary to complete the rustic feast, which Perdita, on her part, seems to render fit for an assemblage of deities in disguise.

F. KREYSSIG (*Vorlesungen*, Berlin, 1862, vol. iii, p. 497): There is one charac-

teristic of Shakespeare, which must not be overlooked, and this is: how small was the admiration which this Court-actor and poet of the theatre had for the manners or culture of a Court. If against Shakespeare's bitter and manifold attacks on plebeian, presumptuous ignorance, we should balance his representations of preposterous, aristocratic folly, it would not be hard to see that the be-feathered and musk-scented Cavaliers have not one atom of preference, in the poet's aversion, over sweaty caps and dirty hands. Everywhere and at all times Shakespeare pursues them; he treats them as game, small, big, or medium; he attacks them with the bird-bolts of his wit as well as with the inevitable arrows of his ruthless satire and the sharp sword of moral indignation. From the learned Pedant at the Court of Navarre, from Touchstone's courtier who was politic with his friend, smooth with his enemy, and had undone three tailors,—down to the flatterers of Richard the Third, and the downright malice of Cloten, no single symptom of the moral sickness in this sphere of life did Shakespeare spare. In this regard the Comedies, the Histories, and the Tragedies vied with each other. *Love's Labour's Lost*, *As You Like It*, *King John*, *Henry VI.*, *Richard III.*, *Hamlet*, and *Lear*, *Cymbeline*, and *The Tempest* all alike show how small the advantage, in the eyes of a poet who knows the heart, have the darlings of fortune over the stepchildren of society, and how, under all circumstances, like his mistress, Nature, he shows, incorruptibly and with truth, virtue her own feature, and scorn her own image. To all these delineations of a class, favoured by fortune and by power, this *Winter's Tale* presents an unmistakeable contrast. Not that dark heavy shadows are lacking in the Court-life here shown us. The murder plotted against Polixenes, a guest and friend from boyhood, and the trial of Hermione are not calculated to reveal the highest circle as a paradise of happiness and virtue; but we should take note that all these enormities spring from the moral disease of one single person, although he, to be sure, is the highest in rank. But of that band of flatterers and hypocrites, an unfailing group in all other night-scenes of the highest classes, of envenomed slanderers and fortune hunters, always on the alert to convert their rulers' bad thoughts into acts—of all these there is here no trace. No assassin can Leontes find for the man, against whom jealousy has goaded him to frenzy; not a single accuser of his disowned wife, nor a single false witness against her. Rather than purchase the favour of his lord at the price of his conscience, Camillo takes to flight; in the circle of courtiers not one will step forward as an accuser of the queen or as a witness against her. All counsel circumspection, calm deliberation, unintimidated by the frenzy of their king. The application to the Oracle is conducted throughout honestly and honourably; it never occurs to Cleomines and Dion to give to the interpreters of the God a hint of their lord's wishes. When Antigonus assents to the exposure of the infant he has, quite apart from the danger threatening his own life, no choice other than either to see the helpless creature murdered before his eyes by the king or else to deliver it to an unknown fate.

[Page 509.] Florizel's whole character represents the sovereign power of true, genuine love over the external forces of the world. Not for an instant do the thoughts of his birth, of his rank, of his duty to his father in the present and to his country in the future, make him waver in the choice which he has made for life. The remonstrances of his disguised father awaken in him not a single thought of repentance, or of misgiving. The only thing that occurs to him after the unwelcome disclosure is flight, and an independent completion of his plans. We can hardly avoid the thought that we are on the verge of a second tragedy, deeper than the discords of the first. It must not and it should not be denied that in the conflict now before

us, between the youthful impulses of the heart and the positive duties of life, the poet has spoken less earnestly than in *Romeo & Juliet*, or in *Othello*, and *Cymbeline*. Feelings and fancy outweigh the laws of the understanding, as is natural in a 'Tale.' Not the heart, but life must yield in the conflict between *Must* and *May*, and then to a gentle-hearted benign fate be the task committed of converting the follies of youth into happiness and blessing.

HEINRICH BULTHAUPT (*Dramaturgie der Classiker*, 1884, 2d ed. vol. ii, p. 378): The speed with which Leontes, one of the most disagreeable men on God's earth, talks himself into a jealous madness, is certainly in the worst sense 'more than hu-'man.' Merely because his wife converses earnestly with his guest, his most trusted friend, after her request had induced that guest to remain longer in Sicilia, this horrible, bloodthirsty creature turns to a manifold murderer. Othello is nothing in comparison,—he had a handkerchief to show, and the insinuations of Iago,—Leontes has not a word to say for himself. It goes on to the Third Act with steadily increasing madness,—then comes the rebound. If up to this point Shakespeare reveals his boundless art in portraying elemental passion, then of a sudden he betrays the weakness peculiar to him in the dénouement. The mental conversion of Leontes, who has just called the Delphic Oracle a lie and a fraud, is accomplished in two lines! This is intolerable. A man who has been raving mad through three Acts cannot become sane in the twinkling of an eye; we do not believe it. [The long speech of Leontes following his conversion] is painfully and psychologically false. Hereupon sixteen years elapse, and then comes the enchanting Fourth Act with its charming vision of Perdita and that genuine Shakespearian character, Autolycus. Everywhere the unconfined play of sovereign genius. No sooner have we resigned ourselves unrestrainedly to it, when, alack! the Fifth Act yields another monstrosity. Leontes has repented. We must well believe it, although it may be permitted to doubt whether *sixteen years* must not either put penitence asleep or wear away the penitent. Enough, Leontes, deeply stricken, still bears in mind his wife so shamefully slandered by him and believed to be dead. And Hermione? The royal, exalted Hermione, who in the First Act, especially in the Trial-scene, is on a level with the grandest that Shakespeare has created, who walks in the ranks of innocent, afflicted, injured women, whose suffering souls no one but Shakespeare has laid so bare, this Hermione, still loving her husband, when she is again to appear before him, consents to this farce of a statue. Fully to realise the blemish of it all, the impossibility of the situation, just picture Desdemona on a pedestal. Can a loving wife after sixteen years of separation play such a comedy? If she still loves him with the old strength must not her heart fly to meet him, yearning to break every fetter? . . . What trace is there here of a 'Tale'? is it not avoided almost on purpose? If some friendly god had watched over the poor ill-treated one for sixteen years in a death-like sleep, and then, when the cycle was complete, had awakened her to a fairer life,—who would not have willingly accepted it? Who does not look with a tender awe at the glass coffin wherein the lovely princess slumbers in the hut of the dwarfs, after she has tasted the poisoned apple of the wicked stepmother? To whom is the slumber, even longer, of The Sleeping Beauty, and of her whole castle, incredible? Freed from the fetters of the flesh we glide with true delight into the dazzling realm of wonder. But here,—is not every charm put to flight with the ever-recurring, dense, rationalistic preparation of the scene? Instead of using some means full of the miraculous, Shakespeare lets Paulina play Providence. Thus the scaffolding creaks in all its joints;

human passion and grandeur are inconceivably mingled with the affectation of a comedian. Our tragic sympathy, our moral indignation has been quickened,—but she, whom we commiserated, trifles away our sympathy with a living statue which she represents, and the man, for whom we wished the heaviest punishment, garners the fairest harvest of indulgent fate. A plot which should have been treated only as a tragedy, is, without intrinsic justification, conducted to a superficial end of reconciliation. Happily the poet appeases us with a hundred wondrous details. The Hermione of the earlier part is innocent grandeur itself; Paulina, harsh and ready in deed and word, is thoroughly original. And he who can contemplate the lovely scene of the little Mamillius, the genial boldness wherewith the droll Autolycus turns every situation to use, finally the whole Fourth Act with its charming love of Perdita and Florizel,—he who can contemplate all this without delight is beyond human help. The sheep-shearing festival abounds in humour and life, and overflows with flowery beauties. It is one of the loveliest pearls from the clearest, stillest depths in the lyric soul of Shakespeare.

[All the first part of this Essay is devoted to proving that the Novel written by Greene (*John* Greene in the German) is a finer work *as a story* than *The Winter's Tale*. It would have been needless to translate it, inasmuch as it has been anticipated by Mrs Lennox.—ED.]

LOUIS LEWES (*Shakespeare's Frauengestalten*, Stuttgart, 1893, p. 326): For sixteen years Hermione permits her husband and the world to believe that she is dead, and, only when her daughter has been found, does she, in the celebrated Statue scene, return to life and to her penitent husband. This conduct has been pronounced heartless and unnatural. The reproach is unmerited. Hermione's husband with base suspicion has mistrusted her faithfulness, and thereby forfeited her respect. She has been publicly branded, her innocent daughter exposed to a horrible death, her promising son is dead, killed by her disgrace. For such injuries and pain a mere tardy acknowledgement of her innocence is no sufficing compensation; the instant repentance of her husband does not suffice again to restore him to a place in her heart. Can the high-souled wife, in royal array, again walk proudly at a Court which had witnessed her degradation, childless, widowed in heart by the unworthiness of that husband to whom she will be a constant reproach, an ever present humiliation? Therein is neither true feeling nor nature. Wounded in heart and soul, nothing remained to her but to retire from life, not to brood over her injuries, but to learn forgiveness, and through a penitence long sustained by her husband, to have him become worthy of her.

GEORG BRANDES (*William Shakespeare*, 1896, p. 932): In the mode and manner in which the relationship between Florizel and Perdita is portrayed, there are certain peculiarities which are not to be found in the work of Shakespeare's youth, but which again appear in the description of Ferdinand and Miranda in *The Tempest*, namely, a certain aloofness from the world, a certain tenderness for those who may still hope and yearn for happiness, a renunciation, as it were, by the author of all thought of happiness for himself. He is standing above and beyond the band who hope. When, in earlier days he portrayed love, the poet stood on the same level with the lovers; it is so now no longer; they are now regarded with a father's eye. He is looking down on them from above.

[If the foregoing be not gossamer fancy, as is not unlikely, it is a fresh illustration

in this, the latest work on Shakespeare of any magnitude from foreign hands, of the difficulty, almost the impossibility, of comprehending Shakespeare, except in broad, lines, which besets those whose native tongue is not that which Shakespeare spoke. —ED.]

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## FRENCH CRITICISMS

A. MÉZIÈRES (*Shakespeare, ses Œuvres*, etc., Paris, 1865, p. 428): One of the most striking marks of this tendency of the poet [to soften tragic outlines] is the indulgence which he accords to the courtiers whom he had so often covered with ridicule in his comedies and with contempt in his tragedies. In *The Winter's Tale* he endows them with generous sentiments and with virtues. Not one of them does he represent as either approving of the suspicions of Leontes against his wife or as encouraging them, but on the contrary they testify a profound respect for the queen, and all endeavour to vindicate the crime whereof she is unjustly accused. Ah, rare example of courage in a court where the will of the master is law, and where the fear of offending him is greater than that of crushing the innocent! It is the very wife of a courtier, it is Paulina, who fills the most noble rôle in the play when she takes up the defence of Hermione, when she braves the anger of the king by presenting to him his new-born babe, and when she overwhelms him with reproaches after the supposed death of the queen. And withal she knows when to stop and not abuse her good qualities, for the poet will have nothing exaggerated, not even excellence. . . .

[Page 429.] The pastoral scene, introduced into *The Winter's Tale* as in *Cymbeline*, is not intended to set off the vices of the court. It is a simple picture of country manners which the poet adorns with natural colours, and which he everywhere embellishes with the poetic presence of Perdita. I cannot go so far as to say, with some critics, that herein is found a *chef-d'œuvre* of the Eclogue. On the contrary, what proves that Shakespeare does not take the peasants of his comedy seriously, is that he repeatedly mystifies them through the cunning of Autolycus, and that the two chief characters of the bucolic scenes, Florizel and Perdita, are, neither the one nor the other, peasants. The graceful and charming language of Perdita proves nothing in favour of the country, for she expresses herself thus naturally only because by her birth she belongs to the highest class of society. Her style no more resembles the genuine pastoral manner than she herself resembles a peasant. If her supposed father and brother are types traced from nature, as they seem to be, assuredly she neither speaks nor thinks *en campagnarde*, inasmuch as she has nothing in common with them. She introduces, therefore, a foreign element into the eclogue. Seeing that this is so, how can it be said that it is a model of its class? A genuine eclogue is not set forth with princes and princesses in disguise. Do not let us try to give to a simple play of the imagination, to a romantic tale divided into Acts, the serious character of a *chef-d'œuvre*. Let us gather the flowers which a great genius has sown along his wandering path, but do not by any means let us attempt to arrange them into a bouquet. In very sooth, Shakespeare has here no more written a pastoral than a comedy or a tragedy. He touches the three kinds, but does not settle in one. For my part, I admire all the beauties of detail which this play contains, but I see there only what really is,—a triple outline, where we acknowledge the hand of a master. I find there a rapid sketch of three pieces, whereof none is perfect.

E. MONTÉGUT (*Œuvres Complètes de Shakespeare*, Paris, 1867, vol. iii, p. 242): Of all the transformations which the characters in Greene's novel underwent, certainly the most curious is that of Pandosto. Ordinary jealousy, jealousy pure and simple, such as we commonly see, cannot be explained by such a story, thought Shakespeare to himself; either the story is false, and this is the epithet it deserves if it remains as Greene tells it, or else it is true only of a particular shade of jealousy which must be determined and illustrated. It is evident that to treat it as he has done, this king must be, of necessity, a thoroughly sensual man, dominated by his temperament, and, like all such men, incapable of reflection, and the slave of his imagination. Men of flesh and of blood can neither read the souls of others nor their own, for the violence of their bestiality is such, that they identify their own emotions with the emotions of others. This very domination of the flesh which begets jealousy in Leontes could just as well under other circumstances have begotten a credulous confidence, and have made him, the case occurring, as blind to the faults of his wife as he is blind to her innocence. Another particular: to men of this character, the difference between physical love and moral love does not exist, hence the demonstration of their feelings exceeds the bounds of all measure and all decency. If we are to judge by appearances, we can believe that they love even more deeply than men of a more moral character; for they are, of necessity, forced to misuse the resources which this sensuousness supplies to the passion which controls them: such as tears, convulsions, rage, humiliating supplications, prayers of repentance. Thus it is with Leontes. He loved Hermione less with his soul than with his senses. Violent and impetuous as a brute, like a brute he is also weak. His repentance is as sudden as his fault; but in his repentance, as in his fault, he inspires the same sentiment of scorn, for he betrays in both the lower nature. A moment ago he excited our indignation, and we shrugged our shoulders; now he excites our pity. Leontes would have tried in vain,—it would have been absolutely impossible for him,—to excite horror and dismay; for he is, what Italians so fitly call, *una bestia*, with all the shades of dulness, indecency, and good nature which this word conveys.

Accordingly the most remarkable stroke of genius in this play of Shakespeare is that he turned only into a comedy a subject which could furnish the most sombre of tragedies. He understood admirably that however violent and tragic were the acts, such a character would be necessarily comic. Indeed, so comic, that it is exactly the one which our Molière has drawn in *Sganarelle, ou le Cocu imaginaire*. Leontes is formidable otherwise than the poor *bourgeois* of Molière, for his folly is supplied with far different means of action; but they are brothers, if not in rank yet in nature, and their souls plunge into the same grotesque element.

FRANÇOIS-VICTOR HUGO (*Œuvres Complètes de Shakespeare*, 1868, p. 38): From its earliest publication this play has been the subject of a mistake; placed by the editors of the First Folio in the list of Comedies, it has been accepted according to its label, and held to be an old wife's tale or as a light and fanciful improvisation, and not, as it should have been, one of the most serious and profound dramas of the poet. *The Winter's Tale* is no comedy; it is a tragedy, more tragic even than *Cymbeline*. Assuredly the death of Antigonus, and far more that of Mamillius, move us more deeply than the death of Cloten. But it is not alone by this double catastrophe that *The Winter's Tale* is a drama; it is so by its general composition, by its impassioned tone, and by the ascending scale of its chief scenes. Therein Shakespeare's style is no longer that of *Much Ado about Nothing*. In this latter comedy Shakespeare care-

fully spares the spectator all painful emotions; he admits him beforehand into the secret of all situations, whereby the spectator, already set at ease by the very title of the play, need never distress himself over imaginary misfortunes whereof he foresees the issue. When Claudio leaves us to pray at the tomb of his betrothed, we never let ourselves be moved at this grief; we know the tomb is empty; we have been expressly told that Hero is not dead, and that at the decisive moment she will reappear. But on the contrary in *The Winter's Tale*, the poet keeps the secret to himself; not for a single instant does he admit us to the councils of Fate. He wishes us to be involved in the despair of his characters; he would have us, like Leontes, believe in the death of Hermione, and to the very last he leaves us the dupes of Paulina's device. Hence it is that the dénoument is profoundly solemn. Then, then our anxiety is at its height; and when the statue stirs, when marble becomes flesh, when the queen descends from the pedestal, it cannot be but that we are present at some magic invocation by a supernatural power, and at this unexpected resurrection, we feel an indescribable emotion of wonder and surprise.

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## UNITY OF TIME, PLACE, AND ACTION

POPE (*Preface*, 1725, p. xx): From what has been said, there can be no question but had *Shakespear* published his works himself (especially in his latter time, and after his retreat from the stage) we should not only be certain which are genuine; but should find in those that are, the errors lessened by some thousands. If I may judge from all the distinguishing marks of his style, and his manner of thinking and writing, I make no doubt to declare that those wretched plays, *Pericles*, *Locrine*, *Sir John Oldcastle*, *Yorkshire Tragedy*, *Lord Cromwell*, *The Puritan*, and *London Prodigal*, cannot be admitted as his. And I should conjecture of some of the others (particularly *Love's Labour's Lost*, *The Winter's Tale*, and *Titus Andronicus*), that only some characters, single scenes, or perhaps a few particular passages, were of his hand. [To the foregoing plays in parenthesis, Pope added in his Second Edition: 'and a thing called *The Double Falsehood*,' a play now generally supposed to have been written by Theobald, but published by Theobald as Shakespeare's.—ED.]

DRYDEN [quoted by Malone from 'the Essay at the end of the second Part' of *The Conquest of Granada*]: Witness the lameness of their plots [the plots of Shakespeare and Fletcher]; many of which, especially those which they wrote first, (for even that age refined itself in some measure,) were made up of some ridiculous incoherent story, which in one play many times took up the business of an age. I suppose I need not name, *Pericles*, *Prince of Tyre*, nor the historical plays of Shakespeare; besides many of the rest, as *The Winter's Tale*, *Love's Labour's Lost*, *Measure for Measure*, which were either grounded on impossibilities, or at least so meanly written, that the comedy neither caused your mirth, nor the serious part your concernment.

MALONE (*Preliminary Remarks*, p. 233): None of our author's plays has been more censured for the breach of dramatic rules than *The Winter's Tale*. In confirmation of what Mr Steevens has remarked in another place:—'that Shakespeare

'was not ignorant of these rules, but disregarded them,'—it may be observed, that the laws of the drama are clearly laid down by a writer once universally read and admired, Sir PHILIP SIDNEY, who, in his *Defence of Poesie*, 1595, has pointed out the very improprieties into which our author has fallen in this play. After mentioning the defects of the tragedy of *Gorboduc*, he adds: 'But if it be so in *Gorboducke*, 'how much more in all the rest? where you shall haue *Asia* of the one side, and '*Affricke* of the other, and so many other vnder-kingdomes, that the Player when he 'comes in, must euer begin telling where hee is, or else the tale will not be conceiued. '[Now you shall haue three Ladies vvalke to gather flowers, and then we must beleeue 'the stage to bee a garden. By and by we heare newes of shipwracke in the same 'place, then we are too blame if we accept it not for a rocke. Vpon the backe of 'that comes out a hideous monster with fire and smoke, and then the miserable be-'holders are bound to take it for a caue: while in the meane time two armies flie in, 'represented with foure swords and bucklers, and then what hard hart will not receiue 'it for a pitched field?] Now of time they are much more liberal. For ordinarie it 'is, that two young Princes fall in loue, after many trauerses she is got with child, 'deliuered of a faire boy: he is lost, groweth a man, falleth in love, & is readie to get 'another child: & all this in 2 houres space: which how absurd it is in sence, euen 'sence may imagine: [& Art hath taught, & all ancient exāples iustified, & at this 'day the ordinary Players in *Italie* will not erre it. Yet wil som bring in an exam-'ple of *Eunuch* in *Terence*, that containeth matter of 2 dayes, yet far short of twentie 'yeares. True it is, & so was it to be played in two dayes, and so fitted to the time 'it set forth. And though *Plautus* haue in one place done amisse, let vs hit it with 'him, and not misse with him. But they will say, how then shall wee set forth a 'storie which containes both many places, and many times? And do they not know 'that a Tragedie is tied to the lawes of Poesie, and not of Historie.'—ed. 1598, p. 514. See, also, notes on IV, i, 8.—ED.]

I know of no place more appropriate than here, to bring in Dr JOHNSON'S masterly defence of Shakespeare's alleged violation of the Law of Unity. It was not written with especial reference to *The Winter's Tale*, but is in his general Preface, which every Shakespeare student should read over and over again:—

'It will be thought strange [p. xxiv] that, in enumerating the defects of [Shakespeare], I have not mentioned his neglect of the Unities; his violation of those laws which have been instituted and established by the joint authority of poets and of critics.

'For his other deviations from the art of writing, I resign him to critical justice, without making any other demand in his favour, than that which must be indulged to all human excellence; that his virtues be rated with his failings. But, from the censure which this irregularity may bring upon him, I shall, with due reverence to that learning which I must oppose, adventure to try how I can defend him.

'His histories, being neither tragedies nor comedies, are not subject to any of their laws; nothing more is necessary to all the praise which they expect, than that the changes of action be so prepared as to be understood, that the incidents be various and affecting, and the characters consistent, natural, and distinct. No other Unity is intended, and therefore none is to be sought.

'In his other works he has well enough preserved the Unity of Action. He has not, indeed, an intrigue regularly perplexed and regularly unravelled; he does not endeavour to hide his design only to discover it, for this is seldom the order of real

events, and *Shakespeare* is the poet of nature: But his plan has commonly what *Aristotle* requires, a beginning, a middle, and an end; one event is concatenated with another, and the conclusion follows by easy consequence. There are perhaps some incidents that might be spared, as in other poets there is much talk that only fills up time upon the stage; but the general system makes gradual advances, and the end of the play is the end of expectation.

'To the Unities of Time and Place he has shown no regard, and perhaps a nearer view of the principles on which they stand will diminish their value, and withdraw from them the veneration which, from the time of *Corneille*, they have very generally received, by discovering that they have given more trouble to the poet than pleasure to the auditor.

'The necessity of observing the Unities of Time and Place arises from the supposed necessity of making the drama credible. The critics hold it impossible, that an action of months or years can be possibly believed to pass in three hours; or that the spectator can suppose himself to sit in the theatre, while ambassadors go and return between distant kings, while armies are levied and towns besieged, while an exile wanders and returns, or till he whom they saw courting his mistress, shall lament the untimely fall of his son. The mind revolts from evident falsehood, and fiction loses its force when it departs from the resemblance of reality.

'From the narrow limitation of time necessarily arises the contraction of place. The spectator, who knows that he saw the first act in *Alexandria*, cannot suppose that he sees the next in *Rome*, at a distance to which not the dragons of *Medea* could, in so short a time, have transported him; he knows with certainty that he has not changed his place; and he knows that place cannot change itself; that what was a house cannot become a plain; that what was *Thebes* can never be *Persepolis*.

'Such is the triumphant language with which a critic exults over the misery of an irregular poet, and exults commonly without resistance or reply. It is time therefore to tell him, by the authority of *Shakespeare*, that he assumes, as an unquestionable principle, a position, which, while his breath is forming it into words, his understanding pronounces to be false. It is false, that any representation is mistaken for reality; that any dramatic fable in its materiality was ever credible, or, for a single moment, was ever credited.

'The objection arising from the impossibility of passing the first hour at *Alexandria*, and the next at *Rome*, supposes that when the play opens the spectator really imagines himself at *Alexandria*, and believes that his walk to the theatre has been a voyage to *Egypt*, and that he lives in the days of *Antony* and *Cleopatra*. Surely he that imagines this, may imagine more. He that can take the stage at one time for the palace of the *Ptolemies*, may take it in half an hour for the promontory of *Actium*. Delusion, if delusion be admitted, has no certain limitation; if the spectator can be once persuaded that his old acquaintance are *Alexander* and *Cæsar*, that a room illuminated with candles is the plain of *Pharsalia*, or the bank of *Granicus*, he is in a state of elevation above the reach of reason, or of truth, and, from the heights of empyrean poetry, may despise the circumscriptions of terrestrial nature. There is no reason why a mind thus wandering in ecstasy should count the clock, or why an hour should not be a century in that calenture of the brains that can make a stage a field.

'The truth is, that the spectators are always in their senses, and know, from the first act to the last, that the stage is only a stage, and that the players are only players. They come to hear a certain number of lines recited with just gesture and elegant

modulation. The lines relate to some action, and an action must be in some place; but the different actions that complete a story may be in places very remote from each other; and where is the absurdity of allowing that space to represent first *Athens*, and then *Sicily*, which was always known to be neither *Sicily* nor *Athens*, but a modern theatre.

'By supposition, as place is introduced, time may be extended; the time required by the fable elapses for the most part between the acts; for, of so much of the action as is represented, the real and poetical duration is the same. If, in the first act, preparations for war against *Mithridates* are represented to be made in *Rome*, the event of the war may, without absurdity, be represented, in the catastrophe, as happening in *Pontus*; we know that there is neither war, nor preparation for war; we know that we are neither in *Rome* nor *Pontus*; that neither *Mithridates* nor *Lucullus* are [*sic*] before us. The drama exhibits successive imitations of successive actions, and why may not the second imitation represent an action that happened years after the first; if it be so connected with it that nothing but time can be supposed to intervene. Time is, of all modes of existence, most obsequious to the imagination; a lapse of years is as easily conceived as a passage of hours. In contemplation we easily contract the time of real actions, and therefore willingly permit it to be contracted when we only see their imitation. . . .

'A play read, affects the mind like a play acted. It is therefore evident that the action is not supposed to be real, and it follows that between the acts a longer or shorter time may be allowed to pass, and that no more account of space or duration is to be taken by the auditor of a drama, than by the reader of a narrative, before whom may pass in an hour the life of a hero or the revolution of an empire.

'Whether Shakespeare knew the unities and rejected them by design, or deviated from them in happy ignorance, it is, I think, impossible to decide and useless to enquire. We may reasonably suppose, that, when he rose to notice, he did not want the counsels and admonitions of scholars and critics, and that he at last deliberately persisted in a practice, which he might have begun by chance. As nothing is essential to the fable, but Unity of Action, and as the Unities of Time and Place arise evidently from false assumptions, and, by circumscribing the extent of the drama, lessen its variety, I cannot think it much to be lamented, that they were not known to him, or not observed: Nor, if such another poet could arise, should I very vehemently reproach him, that his first act passed at *Venice*, and his next at *Cyprus*. Such violations of rules merely positive, become the comprehensive genius of *Shakespeare*, and such censures are suitable to the minute and slender criticism of Voltaire. . . .

'The result of my enquiries, in which it would be ludicrous to boast of impartiality, is that the Unities of Time and Place are not essential to a just drama, that though they may sometimes conduce to pleasure, they are always to be sacrificed to the nobler beauties of variety and instruction; and that a play, written with nice observation of critical rules, is to be contemplated as an elaborate curiosity, as the product of superfluous and ostentations art, by which is shewn, rather what is possible, than what is necessary.

'He that, without diminution of any other excellence, shall preserve all the unities unbroken, deserves the like applause with the architect, who shall display all the orders of architecture in a citadel, without any deduction from its strength; but the principal beauty of a citadel is to exclude the enemy; and the greatest graces of a play, are to copy nature and instruct life.

'Perhaps, what I have here not dogmatically but deliberately written, may recall the principles of the drama to a new examination. I am almost frightened at my own temerity; and when I estimate the fame and strength of those who maintain the contrary opinion, am ready to sink down in reverential silence; as *Æneas* withdrew from the defence of *Troy*, when he saw *Neptune* shaking the wall, and *Juno* heading the besiegers.'

It will not be out of place, I trust, to give here an extract from the *Dramaturgie* of LESSING, the finest Shakespeare-scholar Germany has given us. It was written in 1767, two years after Dr Johnson's *Preface*, just quoted, and is one of those sledge-hammer blows, with which, delivered in the interest of Shakespeare, Lessing demolished Voltaire and Voltaire's influence in Germany:

'It is one thing to circumvent rules, another to observe them. The French do 'the former, the latter was understood only by the ancients.

'Unity of Action was the first dramatic law of the ancients; Unity of Time and 'Place were mere consequences of the former which they would scarcely have ob-'served more strictly than exigency required had not the combination with the Chorus 'arisen. For since their actions required the presence of a large body of people and 'this concourse always remained the same, who could go no further from their dwell-'ings nor remain absent longer than is customary to do from mere curiosity, they were 'almost obliged to make the scene of Action one and the same spot, and confine the 'Time to one and the same day. They submitted *bonâ fide* to this restriction; but 'with a suppleness of understanding such that in seven cases out of nine they gained 'more than they lost thereby. For they used this restriction as a reason for simpli-'fying the action and to cut away all that was superfluous, and thus, reduced to essen-'tials, it became only the ideal of an action which was developed most felicitously in 'this form which required the least addition from circumstances of time and place.

'The French, on the contrary, who found no charms in true Unity of Action, who 'had been spoilt by the wild intrigues of the Spanish School, before they had learnt 'to know Greek simplicity, regarded the Unity of Time and Place not as conse-'quences of Unity of Action, but as circumstances absolutely needful to the repre-'sentation of an action, to which they must therefore adapt their richer and more 'complicated actions with all the severity required in the use of a Chorus, which, 'however, they had totally abolished. When they found how difficult, nay, at times, 'how impossible this was, they made a truce with the tyrannical rules against which 'they had not the courage to rebel. Instead of a single place, they introduced an 'uncertain place, under which we could imagine now this, now that spot; enough, if 'the places combined were not too far apart and none required special scenery, so 'that the same scenery could fit the one about as well as the other. Instead of the 'unity of a day, they substituted unity of duration, and a certain period during which 'no one spoke of sunrise or sunset, or went to bed, or at least did not go to bed more 'than once; however much might occur in the space, they allowed it to pass as 'one day.

'Now no one would have objected to this; for unquestionably even thus, excellent 'plays can be made, and the proverb says: hew the wood where it is smallest. But 'I must also allow my neighbour the same privilege. I must not always show 'him the thickest part, and cry, "You must cut there! That is where I cut!" 'Thus the French critics all exclaim, especially when they speak of the dramatic 'works of the English. What a to-do they then make of regularity, that regularity

'which they had made so easy for themselves! But I am weary of dwelling on this 'point!

'As far as I am concerned, Voltaire's and Maffei's *Merope* may extend over eight 'days and the scene be laid in seven places in Greece! if only it had the beauties to 'make me forget these pedantries! The strictest observation of rules cannot outweigh 'the smallest fault in a character.'—[Mr Beasley's and Miss Zimmern's translation, Bohn's Series, p. 369.]

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## DURATION OF ACTION

IN the 'fierce light which beats' on Shakespeare's plays the time over which the action extends has not escaped scrutiny. To count the evening and morning of the First day, and of the Second, and of the Third, and so on, requires, it might be supposed, no great skill beyond a careful reading of the play, and an elementary knowledge of arithmetic. But in carrying out this simple process it is found that something more is needed than a mere enumeration on the fingers; a strange interlacing of past and present time is revealed; yesterdays are crowded into to-day, and to-day is swept backward into the past; yet no jar is noted in the steady onward movement of time. In *Othello*, probably the most striking example, by counting the time in the right butterwoman's rank to market, we find that from the hour when Othello lands in Cyprus to the minute when his hands stop the breath of Desdemona, barely thirty-six hours of solar (not dramatic) time have passed. In *The Merchant of Venice*, Shylock's bond for three months runs its full course in three days, yet nothing amiss is perceived. Something more, then, than simple arithmetic is needed. This strange compression of days into hours, and expansion of hours into days, cannot be fortuitous, it must be the effect of art. It behooves us, therefore, to trace, if we can, the artist's work.

To all who have read the preceding volumes of this edition, what has just been said is familiar enough. The subject, therefore, has been only thus briefly recalled.

In the present play, owing to its plot, but little necessity exists for any unusual treatment of dramatic time. Like other 'Tales,' its march is direct and onward. And yet there is one regard wherein we feel the need of Shakespeare's thaumaturgy.

A pronounced feature of the play is the sudden onset of the jealousy of Leontes. It cannot be overlooked. It strikes every reader. There is no gradual development of the passion, as in Othello; there is no growth; almost as swift as thought Leontes is at the height of frenzy. Whether this is intentional on Shakespeare's part, or carelessness, or because, as has been suggested by DEIGHTON, the novel of Greene, wherein the jealousy is of a gradual growth, was so familiar to Shakespeare that he imagined it was as familiar to his auditors, no one can ever know. But, after the attack of mania has once set in, I think we can detect an intention to make us lose sight of the electric flash with which it apparently began, and, apart from the memory of its utter groundlessness, which neither can, nor should, be obliterated, to make us glide insensibly into a belief that the jealousy is really the result of long observation by Leontes, who has been for many a day past watching the conduct of Hermione, and that her victory over the resolution of Polixenes to depart, was all that was needed to set the long smouldering passion in a blaze. It almost seems as though in this

play Shakespeare had disdained to show us a gradual growth of jealousy as in *Othello*, but that, after imparting to its earliest manifestation a dramatic suddenness, he was conscious of his power to sway us at his will and to make us accept this jealousy of Leontes as really gradual and natural, that is, as natural as such an unnatural frenzy can be made. That Shakespeare did not wholly over-rate his power is found in the fact that some critics have gone so far as to suppose that Hermione had been actually imprudent in her behaviour toward Polixenes.

The first note transferring the present into the past is struck in an *Aside*, where Leontes says, in his conversation with Camillo, 'tis far gone when I shall gust it 'last!' Be it that this is merely Leontes's imagination, it conveys, nevertheless, an impression of a gradual growth of gossip, busy for many a day throughout the palace and even abroad, concerning acts of the Queen in the past, which Leontes is the last to notice. The impression may be but a mere vanishing touch, yet it is felt and leaves a mark. Again, Leontes speaks in wrath of 'seeing a game played home,' and that 'rumour cannot be mute,' and then, his frenzy at white heat, he unfolds picture after picture which his memory supplies of scenes, which, grossly misinterpreted as we know they must be, we have to accept as drawn from actions which happened before the opening of the play:—

> 'Is whispering nothing?
> Is leaning cheek to cheek? is meeting noses?
> Kissing with inside lip? stopping the career
> Of laughter, with a sigh?—a note infallible
> Of breaking honesty,—horsing foot on foot?
> Skulking in corners? wishing clocks more swift?
> Hours, minutes? noon, midnight?'

It may be urged that it is only now, in the retrospect, that Leontes thus puts a wicked interpretation on the innocent actions of Hermione. How do we know? The mere fact that he recalls them, shows that they must have made some impression on him at the time. We all know that they are the wild distortions of madness, but when we listen to the play, these allusions serve the purpose of lessening the suddenness of the madman's jealousy. Although we do not actually see the growth of his jealousy, what might have been its stages are made to pass in review before us. Herein lies the only need that I can detect, in this play, of any art in the management of dramatic time, and herein also the only evidences of it. DEIGHTON has cited nearly all of these passages as indications that the growth of Leontes's jealousy had been really gradual. I have merely added their effect in regard to the dramatic time.

Mr P. A. DANIEL has made a 'Time-Analysis' of this Play (*New Shakspere Soc. Trans.*, 1877–79, p. 177) whereof the synopsis is as follows:—

DAY 1. Act I, i and ii.
" 2. Act II, i.
An *interval* of twenty-three days.
" 3. Act II, ii and iii, and Act III, i.
" 4. Act III, ii.
An *interval*. Antigonus's voyage to Bohemia.
" 5. Act III, iii.
An *interval* (Act IV, i) of sixteen years.

DAY 6. Act IV, ii and iii.
" 7. Act IV, iv.
An *interval.* The journey to Sicilia.
" 8. Act V, i–iii.

According to this computation the 'Play comprises eight days represented on the 'stage, with intervals.'

I am inclined to think that there are but *seven* days, and that Mr Daniel has not sufficiently extended the first day. Mr Daniel says in effect:—

'DAY 1. Act I, sc. i. Camillo and Archidamus meet and converse.
" Act I, sc. ii. Polixenes yields to Hermione's request to prolong his visit. 'Leontes, smitten with jealousy, engages Camillo to poison Polixenes. Camillo reveals 'the plot to Polixenes, and together they fly from Sicilia that same night.

'DAY 2. Act II, sc. i. Leontes orders Hermione to be imprisoned pending the 'return of Cleomenes and Dion, whom he has dispatched to Delphos.

'I am not sure that a separate day should be given to this scene; but, on the 'whole, the proposed departure of Polixenes and Camillo on the *night* of the first 'day, and the mission *since then*, of Cleomenes and Dion to Delphos, make this 'division probable.'

I believe the sequence of events to be rather as follows: While Leontes is unfolding his jealousy to Camillo, Polixenes and Hermione are walking in the garden; when they have finished their stroll, they separate; Hermione goes to her apartments, and Polixenes goes to his, but on the way meets, first, Leontes coming away from Camillo, and, next, Camillo himself, from whom he learns of the plot against his life. Camillo begs him to leave 'to-night,' supposing that some time would be consumed in getting the ships ready, but when Polixenes says that his ships are even then ready and had been so for two days, Camillo concludes by begging him 'to take the urgent hour,' that is, the hour that was even then pressing upon them. They accordingly fly at once with the utmost haste; one of the lords says afterward 'he never saw men scour 'so on their way, he eyed them even to their ships,' which he could not have done had it been in the dark night. In the meanwhile, Leontes, after parting from Camillo, and under the full sway of his fury, determines to have divine sanction for his procedure, and accordingly dispatches Cleomenes and Dion to Delphos; he then goes to Hermione's apartment, possibly to upbraid her and to tell her of his appeal to the God. On the threshold he is told of the flight of Polixenes, and Camillo's treachery is disclosed to him; then follows Hermione's imprisonment as an accomplice in high treason, and the day, on which the play opens, ends. Clearly the whole action thus far has consumed not more than four or five hours. It would be monstrous to suppose that after his maniacal outburst in his interview with Camillo, Leontes could have seen Hermione, or have talked with her in the old familiar way, or that he could have disguised that hatred which he could not refrain from displaying to Polixenes, although he had just promised Camillo that he would seem friendly to him. He afterward says that he could find no rest night or day,—and to suppose that on the first night of the out-break of his madness he could rest without seeking Hermione, and revealing to her his fury at her infidelity is to show little knowledge, I fear, of human nature. And yet this supposition must be made if we are to assume that Polixenes fled that night and that Leontes knew nothing of the flight till the next day, when he was about to visit Hermione's apartments.

Mr Daniel himself doubts, as we have seen, his correctness in assigning two days to this much of the action. He was misled, I think, by Camillo's 'to-night,' and did

not give sufficient weight to 'the urgent hour.' With the exception, then, of changing 'eight days' to *seven*, all the rest of his computation appears to be right.

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## MUSIC

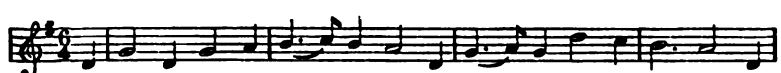
THERE have been in this Play six Songs set to music:—

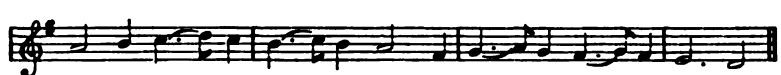
'When daffodils begin to peer.'—IV, iii, 1.
'But shall I go mourn for that, my dear.'—IV, iii, 17.
'Jog-on, jog-on, the footpath way.'—IV, iii, 125.
'Lawn, as white as driven snow.'—IV, iv, 250.
'Get you hence, for I must go.'—IV, iv, 324.
'Will you buy any tape?'—IV, iv, 345.

Of these, the music of only two is of an earlier date than the middle of the last century. These two are: 'Jog-on, jog-on, the footpath way,' and 'Lawn, as white as 'driven snow.' For the names of the composers of the music for the remaining six, the student is referred to '*A List of All the Songs & Passages in Shakspere which* '*have been set to Music*,' published by the *New Sh. Soc.* London, 1884. Of the two just mentioned, the tune of 'Jog-on, jog-on,' etc. is the earlier; it is found, according to CHAPPELL (p. 211), in '*The Dancing Master*, from 1650 to 1698, called *Jog on*, 'and also in *Queen Elizabeth's Virginal Book* under the name of *Hanskin*.' (*Queen Elizabeth's Virginal Book* has a misleading title. It is a manuscript in the Fitzwilliam Museum at Cambridge, and Chappell says (p. xiv), 'can never have been the 'property of Queen Elizabeth. It is written throughout in one handwriting, and in 'that writing are dates 1603, 1605, and 1612.') Another name for the tune is *Sir Francis Drake*, or *Eighty-eight*.

The words of the Song are in *The Antidote against Melancholy*, 1661; the first stanza is the same as that which Autolycus sings; the last is as follows:—'Cast care 'away, let sorrow cease, A fig for melancholy; Let's laugh and sing, or, if you please, 'We'll frolic with sweet Dolly.'

Both KNIGHT and CHAPPELL give the musical notation, but the simplest arrangement appears to be that in *Shakespeare and Music*, by EDW. W. NAYLOR, London, 1896, p. 192, as follows:—

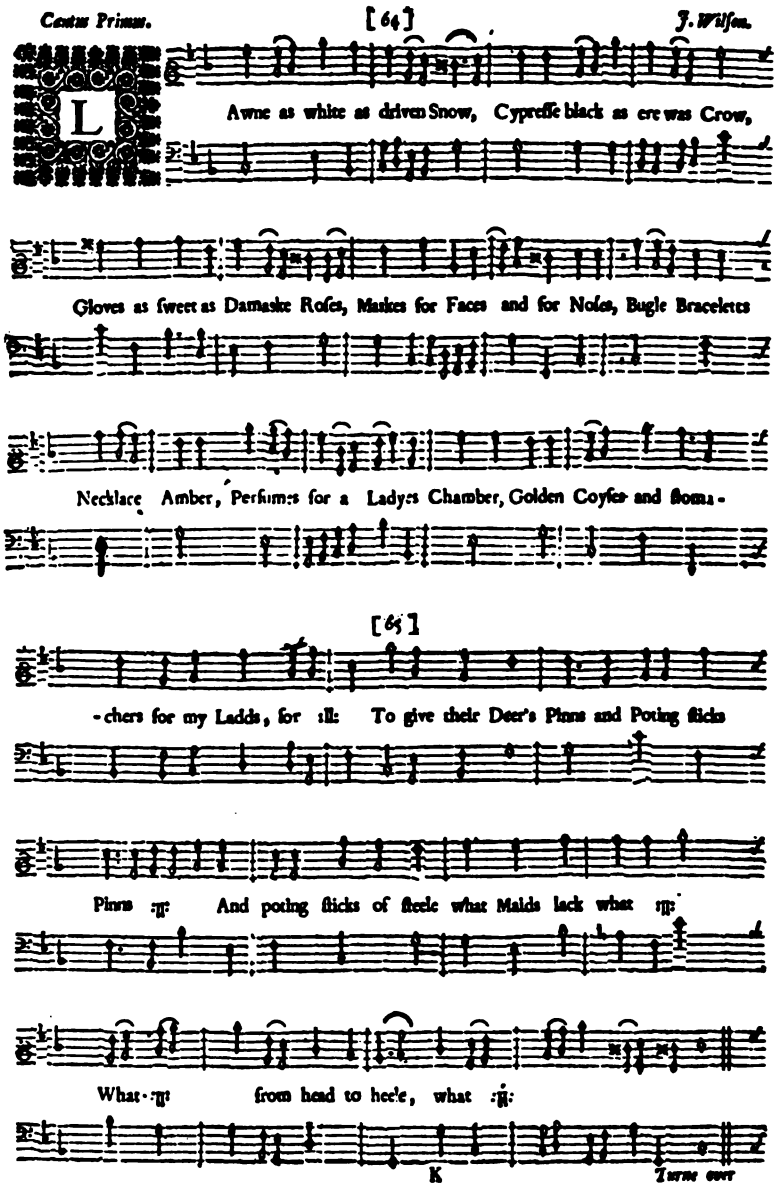


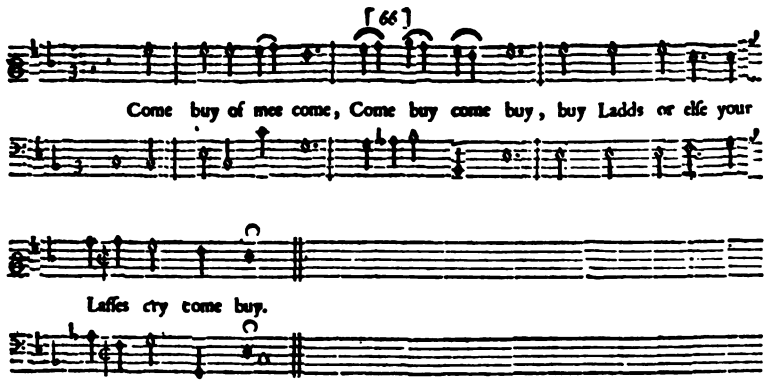




The second song is 'Lawn, as white as driven snow.' The music for this is found in WILSON'S *Cheerfull Ayres or Ballads*, Oxford, 1660. The composer is John Wilson himself, and although the date is somewhat late, yet the fact that there is ground for believing that John Wilson as a boy was the identical 'Jack Wilson' who, as Bal-

thazar, sang, 'Sigh no more, ladies, sigh no more,' etc. in *Much Ado*, brings us very near to Shakespeare.

It is here reproduced by Levytype, as was Ariel's song in *The Tempest* (p. 352 of this ed.), and for the same reason :—






'Poting sticks' is not a misprint for 'poaking-sticks,' but for *putting sticks*, as these instruments were sometimes called.—ED.

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## JORDAN'S BALLAD

IN Collier's Second Edition, a ballad from the *Royal Arbor of Loyal Poesie*, 1664, is given in full. It was written by THOMAS JORDAN, and the main incidents of *The Winter's Tale* form the subject. It is as devoid of interest as of rhythm. Collier's feeble excuse for introducing it is: 'to show how much at that date the incidents of 'Shakespeare's drama had gone out of popular recollection.' At the conclusion of the Ballad, whereof the scene is laid in Padua and Parma, Collier thinks that 'it de- 'serves remark' that 'in Jordan's time the error of making Bohemia a sea-coast country 'had become so apparent, that he [Jordan] felt it necessary, even when addressing him- 'self to the population of the thoroughfares of London, to make [a change in locality]. 'The close relationship established by James I. between England and Bohemia had 'called general attention to the geographical situation of the latter. In our own day, 'it has been thought necessary to restore what some may consider "dramatic pro- '"priety," and at the same time to smother the poetry and pathos of Shakespeare 'in the trumpery of tinsel and the daubery of scene-painting. It is the greatest 'literary blessing that could have been conferred on our nation, that Shakespeare 'wrote at a period when the mechanical deficiencies of his art in a manner com- 'pelled him to gratify the ears rather than glut the eyes of his contemporaries. 'It cannot be too often stated, that from the period of the introduction of scenery 'we date the decline of English dramatic poetry.'

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## ACTORS

BOADEN (*Life of Kemble*, ii, 314): It was on the 24th of this month [March, 1802] that Mr Kemble presented his revival of *The Winter's Tale*, in all the splendor of decoration and power of acting, that he could impress upon it. In Paulina's chapel Mrs Siddons stood as one of the noblest statues that even Grecian taste ever

invented. The figure composed something like one of the Muses, in profile. The drapery was ample in its folds, and seemingly stony in its texture. Upon the magical words, pronounced by Paulina: 'Music; awake her! strike!' the sudden action of the head absolutely *startled*, as though such a miracle really vivified the marble; and the descent from the pedestal was equally graceful and affecting. In Leontes Mr Kemble was everything that either taste or feeling could require; and the affection of Paulina never had a representative equal to Mrs Powell. The Perdita was a very delicate and pretty young lady of the name of Hickes, thus much I remember of her; but whether she had more or fewer of the requisites than other candidates for this lovely character, I am now unable to decide. I incline to think that this part is one of the few upon the stage that never was adequately performed. It is so difficult, at the proper age of the debutante, to find a simplicity, almost rustic, combining with the princely impulses that urge their way either to brave disaster, or partake the kindling wonders of unexpected restoration. Our stage princesses are so seldom personally at their ease, and are too sensible of an audience, to be much like the royal virgin. *Our* Perdita seems, in spite of the Fifth Act of the play, condemned *never* to be found. Perhaps no revival ever drew greater crowds than this did.

CAMPBELL (*Life of Mrs Siddons*, ii, 264): On the 25th of March, 1802, Mrs Siddons for the first time performed Hermione. . . . She must have long foreseen the transcendant charm which her performance would bestow on [this part]; yet there was a policy in reserving it for the years of her professional appearance when her form was becoming too matronly for the personation of juvenile heroines. At the same time, she still had beauty enough left to make her so perfect in the statue-scene, that assuredly there was never such a representative of Hermione. Mrs Yates had a sculpturesque beauty that suited the statue, I have been told, as long as it stood still; but, when she had to speak, the charm was broken, and the spectators wished her back to her pedestal. But Mrs Siddons looked the statue, even to literal illusion; and, whilst the drapery hid her lower limbs, it showed a beauty of head, neck, shoulders, and arms, that Praxiteles might have studied. This statue-scene has hardly its parallel for enchantment even in Shakespeare's theatre. The star of his genius was at its zenith when he composed it; but it was only a Siddons that could do justice to its romantic perfection. The heart of every one who saw her when she burst from the semblance of sculpture into motion, and embraced her daughter, Perdita, must throb and glow at the recollection.

It so happened, however, that our great actress, whilst performing a part, in which she will never have her equal, very narrowly escaped from a death more than fancifully tragic. I have heard her say, that she could never think of *The Winter's Tale* without a palpitation of her heart, from the recollection of the incident to which she alludes in the following letter: 'The other night had very nearly terminated *all my* '*exertions;*' for, whilst I was standing for the statue in *The Winter's Tale*, my 'drapery flew over the lamps which were placed behind the pedestal; it caught fire, 'and, had it not been for one of the scene-men, who most humanely crept on his knees 'and extinguished it, without my knowing anything of the matter, I might have been 'burnt to death, or, at all events, I should have been frightened out of my senses. 'Surrounded as I was with muslin, the flame would have run like wildfire. The 'bottom of the train was entirely burned. But for the man's promptitude, it would 'seem as if my fate would have been inevitable. I have well rewarded the good 'man, and I regard my deliverance as a most gracious interposition of Providence.'

LADY MARTIN (p. 390): I was called upon to play Hermione very soon after my *début*. I was still very young, and by my years and looks most unfit even to appear as the mother of young Mamillius. Why Mr Macready selected me for the task I could not imagine, and most gladly would I have declined it. But his will was law. Any remonstrance or objection was met by reasons and arguments so broad and strong,—you were so earnestly reminded of your duty to sacrifice yourself to the general good, and the furtherance of the effort he was making to regenerate the drama,—that there was nothing left but to give way. All you could urge seemed so small, so merely personal. Therefore play Hermione I must, even as I had not long after to play Constance of Bretagne, a still severer trial and much greater strain upon my young shoulders. Hermione was a character which had not then come within the circle of my favorite Shakespearian heroines. It was, therefore, quite new to me. Mrs Warner had been for years the recognised Hermione of the London stage. On this occasion she was cast for Paulina, a character for which nature had eminently fitted her by a stately figure, fine voice, and firm, earnest manner. How admirably she acted Emilia in *Othello* I must ever remember, especially the way she turned on Othello in the last scene, in which Mr Macready was also very grand. On the audience, who could see their looks and gestures, the impression they made must have been very great indeed. I, as the smothered Desdemona, could hear only.

My first appearance as Hermione is indelibly imprinted on my memory by the acting of Mr Macready, as I have described it in the statue scene. Mrs Warner had rather jokingly told me, at one of the rehearsals, to be *prepared* for something extraordinary in his manner, when Hermione returned to life. But prepared I was not, and could not be, for such a display of uncontrollable rapture. I have tried to give some idea of it; but no words of mine could do it justice. It was the finest burst of passionate speechless emotion I ever saw, or could have conceived. My feelings being already severely strained, I naturally lost something of my self-command, and as Perdita and Florizel knelt at my feet I looked, as the gifted Sarah Adams* afterwards told me, 'like Niobe, all tears.' Of course, I behaved better on the repetition of the play, as I knew what I had to expect and was somewhat prepared for it; but the intensity of Mr Macready's passion was so real, that I could never help being moved by it, and feeling much exhausted afterwards.

*The Winter's Tale* makes heavy demands upon the resources of a theatre both in actors and in *mise en scène*. It was therefore only in such cities as Dublin, Glasgow, and Edinburgh that I was able to have it acted. But in all these cities, even with such inadequate resources as they supplied, the play used to produce a profound impression. The sympathies of my audience for the suffering Hermione were reflected back upon me so warmly as to make me feel that they entered into my conception of her beautiful nature. There, as in London, the statue scene always produced a remarkable effect. This I could feel in the intense hush, as though every one present 'held his breath for a time.' In Edinburgh, upon one occasion, I have been told by a friend who was present that, as I descended from the pedestal and advanced toward Leontes, the audience simultaneously rose from their seats, as if drawn out of them

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* This sweet accomplished lady wrote many poems and hymns. Her drama, in blank verse, founded on the story of 'Vivia Perpetua,' one of the first Christian martyrs, was greatly admired in a wide literary circle. Her beautiful hymn 'Nearer, my 'God, to Thee,' we all know, and are moved by, when sung in our churches, as it often is.

by surprise and reverential awe at the presence of one who bore more of heaven than of earth about her. I can account for this only by supposing that the soul of Hermione had for the time entered into mine, and 'so divinely wrought, that one might 'almost say,' with the old poet, my 'body thought.' Of course I did not observe this movement of the audience, for my imagination was too full of what I felt was then in Hermione's heart, to leave me eyes for any but Leontes. You may judge of the pleasure it was to play to audiences of this kind. As 'there is a pleasure in po-'etic pains, which only poets know,' so there is a pleasure in the actor's pains, which only actors know, who have to deal with the 'high actions and high passions' of which Milton speaks. Unless they know these pains, and feel a joy in knowing them, their vocation can never rise to the level of an art.

THE SCOTCHMAN (Edinburgh, 3d March, 1847): MISS HELEN FAUCIT has, in Hermione, given life to another of 'Shakespeare's Women,' in embodying whom her genius seems alone to find its full scope. . . . Here, as in all MISS FAUCIT'S delineations, while other performers force us back on our imagination, we feel that our imagination has been raised into a loftier region, and our critical apprehension widely expanded. The character is one with which only the most refined womanly nature can identify itself, at the same time that it demands from the artist the most subtle powers of execution, and affords scope for touching the deepest chords of imaginative emotion. The characteristic features of Hermione, as expressed by MISS FAUCIT in the early scenes, of confiding openness of disposition, frank in its spotless purity, and loving her lord so entirely that she loves nothing else but for his sake, prepare us for the shock of his insane jealousy, and for the reconciliation at the close of the play, which, without a love so absolute, must have been impossible. In her worst agony this devotion to Leontes is apparent. . . . The Trial Scene was throughout fine, grand, and majestic, with a majesty consonant with the sweetness and mild dignity of the character as shown in the previous scenes. We can only advert to the striking effect produced by MISS FAUCIT'S expression and attitude, when she rises from the chair, forgetting all physical weakness in the earnestness of her emotion, with the words:

> 'If powers divine
> Behold our human actions, as they do,
> I doubt not then but innocence shall make
> False accusation blush, and tyranny
> Tremble at patience.'

Raphael's pencil might have caught inspiration here. We were reminded at first of his Saint Cecilia, but so great a variety of expression and perfect gesture succeeded that all comparison or suggestion was quickly lost. But the triumph of the performance, perhaps the crowning achievement of all MISS FAUCIT'S performances, is the last scene. The thrill that passed through the audience on the first raising of the curtain from the seeming statue, told how intensely the spiritual beauty of MISS FAUCIT'S attitude and expression was felt. It is not only no praise, it is altogether unfit to say they were statue-like. What statue was ever like that form? What statue ever breathed out the soul that modulated that face? It was the realizing of a sculptor's hopeless dream. There was there the symmetry of the most consummate statue, but, superadded to this, there were also the flowing outline and living colour which accompany only life. The spectator became an actor in the scene, and all 'Held their breath

'for a time.' The turning of the head, and the earnest gaze of the full eyes by which MISS FAUCIT, with the skill of a great artist, breaks the transition from repose to motion, was magical in effect, and made the suspended blood to throb. And when she descended from the pedestal, with a slow and gliding motion, and wearing the look of a being consecrated by long years of prayer and sorrow and seclusion, it seemed to us (and we cannot have been singular) as if we looked upon a being almost too pure to be gazed on with unveiled eyes. What words can paint the mingled expression of wistfulness, of regret, of forgiving sadness, with which she gazed on Leontes? The memory of all that fearful wrong—her slandered honour—her dead son—her outcast daughter—her long years of isolation and grief—was to be read on that wondrous spirit-face, and with it a forgiveness that one felt to be divine. The penitence and 'saint-like sorrow' of Leontes in 'that wide gap of time,' during which he had mourned 'The sweet'st companion that e'er man Bred his hopes out of,' had purified him again, so that even she might hold out her hand in token that he might approach her. He takes the outstretched hand,—his touch brings back all the woman into her heart, and she falls upon his neck with a tenderness exceeding that of former days. In the mingling of this strong human affection with an elevation so lofty and spiritual, there was a moral impressiveness beyond all that we have experienced. It seemed as if that stillness should never be broken,—as if we could not bear, for a season, at least,—to hear the utterance of a creature that looked and moved so,—upon the earth, but not of it. The solemn tone of Hermione's feelings appeared to communicate itself to the audience, and they felt with what fitness and beauty Shakespeare confines her words to a blessing on her daughter. We write warmly, and yet we feel how poor and meagre all words must be to express the exquisite beauty of this scene. Parts may be indicated, but how portray the continuous beauty of each phase of feeling, each modulation of gesture? Poetry, painting, sculpture,—the best of each,—and something more than these, were there.

DUBLIN UNIVERSITY MAGAZINE (April, 1848): Must we think that Shakespeare had no foreboding of future Juliets, who should lend a more than silver sweetness to the tremulous passion-laden accents of maiden love; of future Imogens, investing that 'most perfect wife' with a dignity, and grace, and delicate tenderness, beautiful as the ideal being revealed to his inward eye in his hour of inspiration? Scott, we know, declared that some of his own conceptions were reflected from the stage with force beyond what he had himself believed to be inherent in them. Is it, then, too much to suppose, if Shakespeare had witnessed a Barry, a Pritchard, or a Siddons, he might have acknowledged that the creations of his own thought received from their impersonation a charm more exquisite, and a more vivid completeness? It could not, indeed, have been otherwise, if these illustrious performers fulfilled, as they did, the great purpose of their art, 'to hold, as 'twere, the mirror up to nature.' For never yet did fancy portray womanhood so fair, but a real woman, endowed with the intense sympathies of genius, and inspired for the time with the soul of Juliet or Desdemona, must have eclipsed the ideal dream. Not one, but all the faculties are charmed, 'Verse ceases to be airy thought, And sculpture to be dumb.' The breast thrills, while the imagination is rapt, and the memory is enriched for ever, with a vision, the mere poet's painting. Let any one who doubts this see RACHEL or HELEN FAUCIT, and if he does not straightway renounce his heresy, let him distrust not the genius of these gifted artists, but his own capacity.

In this matter, one illustration is worth pages of argument. Let us then take one

from many, which present themselves among the impersonations of the latter of these ladies,—Hermione, in the last, or as it is called, the statue-scene in *The Winter's Tale*. Two acts have intervened since the outraged queen has been left for dead,—slain, as it seemed, by the tidings of her boy's death, that crowning stroke to her affliction. The actress has, therefore, in a manner, lost her hold upon the sympathies of her audience, which it is important to retain without interruption. She has, moreover, throughout this long scene, not one word allotted to her, and yet upon her its whole interest depends. Here is a task for genius and skill,—to engage the very souls of the audience, and to transport them, without the aid of tone or gesture, so thoroughly into the scene, that the words of Leontes and Perdita shall be the very echo of their own thoughts and emotions. A reader of high imaginative power may, perhaps, be able to do this in some measure for himself; but still his picture will be vague and soulless,—a mere colourless phantom, in contrast to the thrilling reality which this great actress places before us, and which words, must, alas! be ever inadequate to portray. Let us, however, essay the sketch.

We pass into the scene, conscious that it is no 'dead likeness' that we are to be shown; but how little anticipating to see the form so instinct with thought, and almost spiritual beauty, which the withdrawal of the curtain reveals! At once, with electric force, an awe strikes us, like that which subdues Leontes to silence, as noted by Paulina thus:—'I like your silence: it the more shows off Your wonder.' Hermione stands before us as she appeared to Antigonus in his dream, 'In pure white 'robes, like very sanctity.' We think not then of the symmetry of form, the perfection of outline, so far beyond the rarest achievements of art. For the spirit which breathes from the face, where grief has long grown calm, and suffering brightened into a heavenly pity, in the pure world of thought where she has sojourned during 'that wide gap of time,'—the spirit which bears within it so much of heaven, with all that is best of earth, alone possesses our every faculty. We feel how impossible it is for Perdita not to kneel, as she does, before a presence so saintly and august. Our gaze is riveted with the intensity of fascination, and, like Leontes, we would fain dwell upon the vision for ever. Serene, majestic, spirit-like, it stands before us,—the the perfection of sculpture, yet more; for 'What fine chisel Did ever so cut breath?' Stand ever so! is the dominant thought, so unwilling are we that a spell so exquisite should be broken. Anon the solemn music begins to sound, which Shakespeare knew so well to employ in resolving one high-strung mood into another; and Hermione, turning her averted head, gazes with full, sad eyes—oh, so full, and sad, and tender! —upon Leontes. Other motion were for a time too sudden. A little space, which Shakespeare has filled up with a few lines from Paulina, and Hermione descends from her pedestal, and advances, gliding, like no thing of earth, towards her awe-stricken lord. You see she has forgiven him, and, oh, how divinely shows that forgiveness in the deep calm eyes! The anguish of these sixteen winters (less had been insufficient) has expiated his sin. All this we see and feel, and yet no sound has escaped those earnest lips, for Hermione is now at a point beyond words—and, in looking at the actress here, we are grateful that it is so,—for we dare not listen yet to the voice of what has bowed us with so much awe. What wonder, then, that Leontes recoils from a thing so radiantly pure, and fears to take the hand that is extended in token of forgiveness! Nay, says Paulina—'Nay, present your hand; When she was young, 'you woo'd her; now in age Is she become the suitor.'

And who shall paint the forgiveness, the tenderness, the mingled pity and joy of the look with which she welcomes him to her embrace? The long, long night of

sorrow is past,—the dawn of joy has come,—a sacred, tempered joy, more exquisite for the trials out of which it has grown. 'She hangs about his neck,' and then the fountain of her words is again unsealed, and most fitly are her words those of solemn blessing. 'You gods, look down And from your sacred vials pour your grace Upon 'my daughter's head!' She ceases, and with the close of this strain of heavenly music the solemnized hearts of the spectators are free to beat once more.

THE GLASGOW HERALD (14 March, 1848): The charm and fascination of Hermione consists in the celebrated Statue-scene; and there the taste and genius of MISS FAUCIT shone forth in their fullest lustre. Whoever has not witnessed that exquisite performance has not seen the finest combination of Grecian sculpture, Italian painting, and British acting, that has in our day been seen on the stage. It was absolute perfection. The graceful figure, motionless and pale as marble, arrayed in the finest classic folds, and displaying to the highest advantage the fine arms and beautiful contour of the actress, riveted every eye when the curtain was withdrawn. So complete was the illusion, so still the figure, so sightless the eyeballs, that you seemed insensibly to forget it was a living being who stood before you; and when amidst the melody of music, she turned her head towards the king, the whole house started as if struck by an electric shock, or as if they had seen the dead arise.

THE GLASGOW CITIZEN (April, 1848): MISS HELEN FAUCIT'S delicate preparatory management of the first scene in which she appears, though of a character less strongly marked, surprised and delighted us nearly as much as any after part of the performance.... We had there before us to the life 'the very woman,' too happy in herself and her domestic relations not to wish to communicate a portion of her happiness to all with whom she is brought in contact. Nothing could possibly be more skilful than the method by which she contrived,—while in nothing 'overstepping the 'modesty of nature' and of the wife,—to assume towards Polixenes that air of caressing entreaty and half-coquettish fondness which should at once exhibit her own right feminine anxiety to please, and afford a true dramatic justification of the unworthy suspicions of her husband.... We really do not know what to say in order to speak worthily of the statue scene.... It was the most entrancing thing we ever remember to have seen,—actually suspending the blood, and taking the breath away. It was something supernatural almost; and till the descent was fully accomplished, and the stone turned to palpable woman again, something of a fine fear sat upon us like a light chilliness.

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### *MARY ANDERSON*

CHARLES HENRY LÜDERS (*Mary Anderson in* The Winter's Tale, *The American*, 19 January, 1889): From the first note of the Overture to the last recall of the star, beauty reigns supreme. The costumes, designed by eminent artists, the suburb stage-settings, coloured so as to harmonise perfectly with the hues of the costumes, and themselves the work of artists foremost in their profession; softly blended lights so disposed as to enhance the effect of every stage picture; music and song rising, falling, and melting away in the distance; beautiful women and children lounging or disporting themselves upon the striped and spotted skins of wild beasts; handsome men moving in and out among the fluted columns of a king's palace; jeweled slaves,

picturesque musicians with strange, old-world instruments set to their lips for the breathing of sweet melodies; flowers, incense, and the wine of happy hearts;—these are some of the choice dishes of this feast of loveliness. After all these splendours, how gloomy seem the dark corridors of the prison, in one of whose cells lies the falsely accused Hermione. Then the sombre Court of Justice with its imposing array of soldiery, its noisy, pushing, quarrelling mob of on-lookers; the cold cruelty of the king, and the sweet, pale face of his victim. . . . That a great success was achieved by MISS ANDERSON in the Fourth Act, when, as Perdita, she led the *rinca fada*, or long dance, the dance of the shepherds and shepherdesses, there is not the slightest doubt. . . . It is worth travelling miles to see, as a marvel of conception, arrangement, and execution; and it is with genuine regret that one sees the fawn-skin coats of the pipe-players vanish among the trees on the hill-side after the last note of their instruments has died away. MISS ANDERSON'S dancing is a revelation of sylph-like grace and joyous abandonment to the spirit of innocent revelry. It possesses an indefinable and irresistible charm. . . . Of MISS ANDERSON'S acting throughout the play there is little to be said but commendation. While her slender physique and maidenly beauty fit more naturally into the part of Perdita, her portrayal of the character of Hermione is a beautiful and touching piece of acting, finished and elaborated with much skill and artistic insight. In the closing scene, in which she appears as the mock statue that comes to life to gladden the repentant king, she is a feast for the eye, and brings to a befitting close a surpassingly lovely impersonation.

WILLIAM WINTER (*Shadows of the Stage*, New York, 1892, i, 105): MARY ANDERSON doubled the characters of Hermione and Perdita. This had not been conspicuously done until it was done by her, and her innovation, in that respect, was met with grave disapproval. The moment the subject is examined, however, objection to that method of procedure is dispelled. Hermione, as a dramatic person, disappears in the middle of the Third Act and comes no more until the end of the piece, when she emerges as a statue. Her character has been entirely expressed and her part in the action of the drama has been substantially fulfilled before she disappears. There is no intermediate passion to be wrought to a climax, nor is there any intermediate mood, dramatically speaking, to be sustained. The dramatic environment, the dramatic necessities are vastly unlike, for example, those of Lady Macbeth,—one of the hardest of all parts to play well, because exhibited intermittently, at long intervals, yet steadily constrained by the necessity of cumulative excitement. The representative of Lady Macbeth must be identified with that character, whether on the stage or off, from the beginning of it to the end. Hermione, on the contrary, is at rest from the moment when she faints upon receiving information of the death of her boy. A lapse of sixteen years is assumed, and then, standing forth as a statue, she personifies majestic virtue and victorious fortitude. When she descends from the pedestal she silently embraces Leontes, speaks a few pious, maternal, and tranquil lines (there are precisely seven of them in the original, but MARY ANDERSON added two from *All's Well*), and embraces Perdita, whom she has not seen since the girl's earliest infancy. This is their only meeting, and little is sacrificed by the use of a substitute for the daughter in that scene. Perdita's brief apostrophe to the statue has to be cut, but it is not missed in the representation. The resemblance between mother and daughter heightens the effect of illusion, in its impress equally upon fancy and vision; and a more thorough elucidation is given than could be provided in any other way of the spirit of the comedy. It was a judicious and felicitous

choice that the actress made when she selected these two characters, and the fact that her impersonation of them carried a practically disused Shakespearian comedy through a season of one hundred and fifty nights at the Lyceum Theatre in London furnishes an endorsement alike of her wisdom and her ability. She played in a stage version of the piece, in five acts, containing thirteen scenes, arranged by herself.

While MARY ANDERSON was acting these two parts in London, the sum of critical opinion seemed to be that her performance of Perdita was better than her performance of Hermione; but beneath that judgement there was, apparently, the impression that Hermione is a character fraught with superlatively great passions, powers, and qualities, such as are only to be apprehended by gigantic sagacity conveyed by herculanean talents and skill. . . . But in truth Hermione, although a stronger part than Perdita, is neither complex, dubious, nor inaccessible; and MARY ANDERSON, although more fascinating in Perdita, could and did rise, in Hermione, to a noble height of tragic power,—an excellence not possible for her, nor for anybody, in the more juvenile and slender character. . . .

In Hermione is seen a type of the celestial nature in woman—infinite love, infinite charity, infinite patience. Such a nature is rare; but it is possible, it exists, and Shakespeare, who depicted everything, did not omit to portray that. To comprehend Hermione the observer must separate her absolutely and finally from association with the passions. . . . Her mind predominates. Her life is in the affections, and therefore is one of thought. She sees clearly the facts of her experience and condition, and knows exactly how those facts look in the eyes of others. She is one of those persons who possess a keen and just prescience of events, who can look far into the future and discern those resultant consequences of the present which, under the operation of inexorable moral law, must inevitably ensue. Self-poised in the right and free from the disturbing force of impulse and desire, she can await the justice of time; she can live, and she can live in the tranquil patience of resignation. True majesty of the person is dependent on repose of the soul, and there can be no repose of the soul without moral rectitude and a far-reaching, comprehensive, wise vision of events. MARY ANDERSON embodied Hermione in accordance with that ideal.

The conspicuous, predominant, convincing artistic beauty in MARY ANDERSON'S impersonation of Hermione was her realisation of the part, in figure, face, presence, demeanour, and temperament. . . . She made you conscious of the presence of a queen. This, obviously, is the main thing,—that the individuality shall be imperial, not merely wearing royal attire, but being invested with the royal authenticity of divine endowment and consecration. . . . The delivery of Hermione's defensive speeches was profoundly earnest and touching. The simple cry of the mother's breaking heart, and the action of veiling her face and falling like one dead, upon the announcement of the prince's death, were perfect denotements of the collapse of a grief-stricken woman. The skill with which the actress, in the monument scene,—which is all repose and no movement,—contrived nevertheless to invest Hermione with steady vitality of action, and to imbue the crisis with a feverish air of suspense, was in a high degree significant of the personality of genius.

It is one thing to say that MARY ANDERSON was better in Perdita than in Hermione, and another thing to say that the performance of Perdita was preferred. Everybody preferred it,—even those who knew that it was not the better of the two; for everybody loves the sunshine more than the shade. Hermione means grief and endurance. Perdita means beautiful youth and happy love. It does not take long for an observer to choose between them. Suffering is not companionable. . . . The perform-

ance of Hermione was higher and more significant than that of Perdita. But the higher form of art is not always the most alluring,—never the most alluring when youthful beauty smiles and rosy pleasure beckons another way. All hearts respond to happiness. By her presentment of Perdita the actress became the glittering image and incarnation of glorious youthful womanhood and fascinating joy. No exercise of the imagination was needful to her in that. There was an instantaneous correspondence between the part and the player. The embodiment was as natural as a sunbeam. Shakespeare has left no doubt about his meaning in Perdita. The speeches of all around her continually depict her fresh and piquant loveliness, her innate superiority, her superlative charm; while her behaviour and language as constantly show forth her nobility of soul. . . .

In the thirty-seven plays of Shakespeare there is no strain of the poetry of sentiment and grace essentially sweeter than that which he has put into the mouth of Perdita; and poetry could not be more sweetly spoken than it was by MARY ANDERSON in that delicious scene of the distribution of the flowers. The actress evinced comprehension of the character in every fibre of its being, and she embodied it with the affluent vitality of splendid health and buoyant temperament,—presenting a creature radiant with goodness and happiness, exquisite in natural refinement, piquant with archness, soft, innocent, and tender in confiding artlessness, and, while gleeful and triumphant in beautiful youth, gently touched with an intuitive pitying sense of the thorny aspects of this troubled world. The giving of the flowers completely bewitched her auditors. The startled yet proud endurance of the king's anger was in an equal degree captivating. Seldom has the stage displayed that rarest of all combinations, the passionate heart of a woman with the lovely simplicity of a child. Nothing could be more beautiful than she was to the eyes that followed her lithe figure through the merry mazes of her rustic dance,—an achievement sharply in contrast with her usually statuesque manner. It 'makes old hearts fresh' to see a spectacle of grace and joy, and that spectacle they saw then and will not forget. The value of those impersonations of Hermione and Perdita, viewing them as embodied interpretations of poetry was great, but they possessed a greater value and a higher significance as denotements of the guiding light, the cheering strength, the elevating loveliness of a noble human soul. They embodied the conception of the poet, but at the same time they illumined an actual incarnation of the divine spirit. They were like windows to a sacred temple, and through them you could look into the soul of a true woman,—always a realm where thoughts are gliding angels, and feelings are the faces of seraphs, and sounds are the music of the harps of heaven.

Mme. DE NAVARRO [MISS MARY ANDERSON] (*A Few Memories*, 1896, p. 243): *The Winter's Tale* had never been a very successful play. . . . In studying the play, the reason of its non-success appeared to me to be the undue prominence given to several of the less important characters, and the comparatively short and interrupted appearance of the two heroines, which breaks the continued interest of the spectator. The first difficulty was to cut these secondary parts without marring the beauty or meaning of the text; and the next, to keep alive the sympathies of the audience with both Hermione and Perdita from beginning to end. . . . As to keeping alive an unbroken interest in the mother and child, who are separated for the best part of two acts, I thought, after careful consideration, that the best way was to follow the suggestion of Mr Thomas Hall, and have the two parts played by the same person, my chief authority for doing so being the strong resemblance between Hermione and Perdita. . . .

To entrust Perdita to a person unlike the queen in looks, voice, or manner would, I thought, give the lie to the king's words [where he says that he thought of Hermione when he looked at Perdita], lessen the interest in the last two acts, and, from an acting point of view, spoil the continuity of the play. Had doubling the parts necessitated cutting out the important speeches of either character, the idea would have been abandoned. But as only six of Perdita's lines were sacrificed, I did not feel guilty of any vandalism in doing so. We produced the play for the first time in Nottingham, to celebrate Shakespeare's birthday. It proved a great success with the people of that city and with the numerous Londoners who came especially to see it.

My surprise and disappointment may be imagined when, in the following September, it was not received with any marked enthusiasm on its first night in London. . . . I heard that many of the 'first-nighters' voted it dull and heavy, and prophesied that it could not run for more than two weeks. My pet play looked very like a failure. But after that, 'the actor's greatest judge,'—the public,—continued to fill the house nightly, and received it with increasing warmth. It kept the stage for a hundred and sixty-four nights; and had not my tenancy of the Lyceum then expired, it would probably have run on for another hundred.

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## GARRICK'S VERSION:

### *FLORIZEL AND PERDITA*

ALL of GARRICK'S share is given on the following pages.

At the first performance of *Florizel and Perdita*, the part of *Leontes* was taken by GARRICK; *Polixenes*, by HAVARD; *Hermione* by Mrs PRITCHARD, and *Perdita* by Mrs CIBBER. The PROLOGUE is as follows:—

To various things the stage has been compar'd,
As apt ideas strike each humorous bard:
This night, for want of better simile,
Let this our *Theatre* a *Tavern* be:
The poets vintners, and the waiters we.
So as the cant, and custom of the trade is,
You're welcome *Gem'min;* kindly welcome, ladies.
To draw in customers, our *bills* are spread; [*Shewing a Play-bill.*
You cannot miss the sign, 'tis *Shakespear's Head.*
From this same head, this fountain-head divine,
For different palates, springs a different wine!
In which no tricks, to strengthen, or to thin 'em—
Neat as imported,—no *French* brandy in 'em—
Hence for the choicest spirits flow *Champaign;*
Whose sparkling atoms shoot thro' every vein,
Then mount in magic vapours to th' enraptur'd brain!
Hence flow for martial minds potations strong:
And sweet love potions, for the fair and young.
For you, my hearts of oak, for your regale [*To the upper gallery*
There's good old *English stingo*, mild and stale.

For high luxurious souls, with luscious smack,
There's *Sir John Falstaff*, is a butt of sack:
And if the stronger liquors more invite ye,
*Bardolph* is gin, and *Pistol* aqua vitæ.
But shou'd you call for *Falstaff*, where to find him
He's gone,*—nor left one cup of sack behind him.
Sunk in his elbow-chair, no more he'll roam
No more with merry wags to *Eastcheap* come;
He's gone,—to jest, and laugh, and give his sack at home.
As for the learned critics, grave and deep,
Who catch at words, and catching fall asleep;
Who in the storms of passion,—hum,—and haw!
For such, our master will no liquor draw,—
So blindly thoughtful, and so darkly read,
They take *Tom Durfy's* for the *Shakespear's* head.
A vintner once acquir'd both praise and gain
And sold much *perry* for the best *champaign*.
Some rakes this precious stuff did so allure;
They drank whole nights—what's that?—when wine is pure.
'Come, fill a bumper, *Jack!*'—'I will, my lord.'—
'Here's cream!—damn'd fine!—immense! upon my word!'
'Sir *William*, what say you?'—'The best, believe me,—
'In this—Eh, *Jack!*—the devil can't deceive me.'
Thus the wise critic too mistakes his wine,
Cries out with lifted hands 'Tis great!—divine!'
Then joggs his neighbour, as the wonders strike him;
'This *Shakespear! Shakespear!*—Oh, there's nothing like him
In this night's various, and enchanted cup,
Some little *perry's* mixt for filling up.
The five long acts from which our three are taken
Stretch'd out to sixteen years, lay by, forsaken.
Lest then this precious liquor run to waste,
'Tis now confin'd and bottled for your taste.
'Tis my chief wish, my joy, my only plan
To lose no drop of that immortal man!

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SCENE I.—*The Court of Bohemia.*—*Enter* Camillo *and a* Gentleman.

*Cam.* The Gods send him safe passage to us; for he seems embarked in a tempestuous season.

*Gent.* I pray thee, lord *Camillo*, instruct me, what concealed matter there is in the coming of *Leontes* to *Bohemia*, should so wrap our king in astonishment?

*Cam.* Good sign your knowledge in the court is young, if you make that your question.

*Gent.* I would not be thought too curious, but, I prithee, be my tutor in this matter.

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* Mr Quin had then left the stage.

*Cam.* To be short then,—Give it thy hearing, for my tale is well worthy of it: these two kings, *Leontes* of *Sicily* and *Polixenes* of *Bohemia*, were trained together in their childhoods, and there rooted betwixt 'em such an affection as could not choose but branch as it grew up. One unhappy summer (and full sixteen as unhappy have followed it) our *Polixenes* went to repay *Sicily* the visitation he justly owed him.—Most royally, and with the utmost freedom of society, was he entertained both by *Leontes*, and his queen *Hermione;* a lady, whose bodily accomplishments were unparalleled, but by those of her own mind. The free strokes of youth and gaiety, in her extended civility to *Polixenes* (pleased as she was to see her lord delighted) bred in him suspicion of her conduct.

*Gent.* And that is an evil weed, that once taking root, needs no manure.

*Cam.* I then waited about the person of *Leontes*, and was alone thought worthy the participation of his jealousy. Into my bosom he disgorged his monstrous secret, with no tenderer injunction than to take off his innocent, abused guest by poison.

*Gent.* To kill *Polixenes!*

*Cam.* Even so.—What could I do? What ran evenest with the grain of my honesty I did, and have not since repented me:—whispered *Polixenes* of the matter,—left my large fortunes, and my larger hopes in *Sicily*, and on the very wing of occasion flew with him hither, no richer than my honour; and have since been ever of his bosom.

*Gent.* I tremble for the poor queen, left to the injuries of a powerful king, and a jealous husband.

*Cam.* Left, too, in her condition! for she had some while promised an heir to *Sicily*, and now, mark me,—for the occasion—

*Gent.* Cannot surpass my attention.

*Cam.* Scarcely settled in *Bohemia* here, we are alarmed with the arrival of *Paulina* (that excellent matron, and true friend of her unhappy queen) from whom we too soon learn how sad a tragedy had been acted in *Sicily*,—the dishonoured *Hermione* clapped up in prison, where she gave the king a princess,—the child (the innocent milk yet in her innocent mouth), by the king's command, exposed; exposed even on the desarts of this kingdom,—our *Polixenes* being falsely deemed the father.

*Gent.* Poor babe! unhappy queen! tyrant *Leontes!*

*Cam.* What blacker title will you fix upon him, when you shall hear that *Hermione*, in her weak condition (the child-bed privilege denied, which belongs to women of all fashion), was hauled out to an open mockery of trial; that on this inhuman outrage (her fame being killed before) she died;—in the very prison where she was delivered, died; and that on her decease, *Paulina* (whose free tongue was the king's living scourge and perpetual remembrancer to him of his dead queen) fled with her effects, for safety of her life, to *Bohemia* here—I tire you?

*Gent.* My king concerned, I am too deeply interested in the event, to be indifferent to the relation.

*Cam.* All this did *Leontes* in defiance of the plain answer of the oracle, by him consulted at *Delphi;* which now, after sixteen years occurring to his more sober thoughts, he first thinks it probable, then finds it true, and his penitence thereupon is as extreme, as his suspicions had been fatal. In the course of his sorrows, as we are informed, twice attempted on his life; and this is now his goad to the present expedition; to make all possible atonement to his injur'd brother *Bohemia*, and to us the fellow-sufferers in his wrongs; we must break off,—the king and good *Paulina*—

*Enter* Polixenes *and* Paulina.

*Polix.* Weep not now, *Paulina*, so long-gone-by misfortunes; this strange and unexpected visit from *Leontes*, calls all your sorrows up anew; but, good *Paulina*, be satisfied that heaven has willed it so. That sixteen years absence should pass unnoticed by this king, without exchange of gifts, letters, or embassies; and now!—I am amazed as thou art; but not grieved—

*Paul.* Grudge me not a tear to the memory of my queen, my royal mistress; and there dies my resentment; now, *Leontes*, welcome.

*Polix.* Nobly resolved; of him think we no more of [*sic*] till he arrives.

*Cam.* Hail, royal Sir. If the king of *Sicily* escape this dreadful tempest, I shall esteem him a favourite of the gods, and his penitence effectual.

*Polix.* Of that fatal country *Sicily* and of its penitent (as we must think him) and reconciled king, my brother (whose loss of his most precious queen and child are even now afresh lamented), I prithee, speak no more:—say to me, when saw'st thou prince *Florisel*, my son? Fathers are no less unhappy, their issue not being gracious, than they are in losing 'em, when they have approved their virtues.

*Cam.* Sir, it is three days since I saw the Prince; what his happier affairs may be are to me unknown. [The dialogue now continues as in IV, ii, 32 to 55 word for word except that *musingly* is adopted for 'missingly' and *angel* for 'Angle' in line 47. Instead of departing after 'we must disguise ourselves' in line 55 the scene continues thus:]

*Paul.* Lest your royalty be discovered by the attendance of any of your own train, my steward, *Dion*, shall provide disguises, and accompany your design with all secrecy.

*Polix.* It is well advised—I will make choice of some few to attend us, who shall wait at distance from the cottage—you instruct *Dion* in the matter, while we prepare ourselves. [*Exit* Polix. *and* Cam.

*Paul.* What fire is in my ears! can it be so?
Or are my senses cheated with a dream?
*Leontes* in *Bohemia!*—O most welcome,
My penitent liege—my tears were those of joy.
*Paulina*, for her royal mistress' sake,
Shall give thee welcome to this injured coast;
Such as the riches of two mighty kingdoms,
*Bohemia* join'd with fruitful *Sicily*,
Would not avail to buy—*Leontes*, welcome,
Let thy stout vessel but the beating stand
Of this chaf'd sea, and thou art whole on land. [*Exit* Paulina.

[Scene II begins with the Old Shepherd's soliloquy before finding Perdita, III, iii, 66: 'I would there were no age,' etc., but, of course, as there is no Perdita to be found, the Old Shepherd's anxiety is merely for his lost sheep, and he determines to await the approach of his son, who enters terrified at the storm which he has seen raging at sea, and continues the description of the shipwreck word for word as in the original, of course omitting all the references to Antigonus and the bear, down to line 117, where the Old Shepherd says 'Heavy matters! heavy matters!' Thereupon the dialogue continues:]

*Clown.* Look! look, father—there are two of 'em cast ashore, and crawling up the rock,—now they are down again—poor souls, they have no strength to keep their hold;—I will go help them.

*Old Shep.* Run, run, boy! thy legs are youngest.

*Clown.* Stay, they have found the road to the beach, and come toward us.

*Old Shep.* Some rich men, I warrant 'em; that are poorer than we now.

*Clown.* Lord, father! look—they are out-landish folk; their fine cloaths are shrunk in the wetting.

*Enter* Leontes, *supported by* Cleomines.

*Cleom.* Bear up, my liege;—again welcome on shore.

*Leon.* Flatter me not,—In death, distinctions cease—
Am I on shore; walk I on land, firm land,
Or ride I yet upon the billows backs?
Methinks I feel the motion—who art thou?

*Cleom.* Know you me not?—Your friend *Cleomines.*

*Leon.* Where are my other friends?—What, perished all!

*Cleom.* Not a soul saved! ourselves are all our crew,
Pilot, shipmaster, boatswain, sailors, all.

*Leon.* Laud we the gods! Yet wherefor perish'd they,
Innocent souls! and I, with all my guilt,
Live yet to load the earth?—O righteous Gods!
Your ways are past the line of man to fathom.

*Cleom.* Waste not your small remaining strength of body
In warring with your mind. This desart waste
Has some inhabitants,—Here's help at hand—
Good day, old man—

*Old Shep.* Never said in worse time—a better to both your worships—command us, Sir.

*Clown.* You have been sweetly soaked; give the Gods thanks that you are alive to feel it.

*Leon.* We are most thankful, Sir.

*Cleom.* What desarts are these same?

*Old Shep.* The desarts of *Bohemia.*

*Leon.* Say'st thou *Bohemia?* ye Gods, *Bohemia!*
In every act your judgements are sent forth
Against *Leontes!*—Here to be wrecked and saved!
Upon this coast!—All the wrongs I have done,
Stir now afresh within me—Did I not
Upon this coast expose my harmless infant
Bid *Polixenes* (falsely deemed the father)
To take this child—O hell-born jealousy!
All but myself most innocent—and now
Upon this coast—Pardon, *Hermione!*
'Twas this that sped thee to thy proper heaven;
If from thy sainted seat above the clouds,
Thou see'st my weary pilgrimage thro' life,
Loath'd, hated life, 'cause unenjoy'd with thee—
Look down, and pity me.

*Cleom.* Good sir, be calm;
What's gone and what's past help should be past grief;
You do repent these things too sorely.

*Leon.* I can't repent these things; for they are heavier

Than all my woes can stir; I must betake me
To nothing but despair,—a thousand knees
Ten thousand years together, naked, fasting
Upon a barren mountain, and still winter,
In storms perpetual, could not move the Gods
To look this way upon me.

*Clown.* What says he, pray? The sea has quite washed away the poor gentleman's brains. Come bring him along to our farm; and we'll give you both a warm bed, and dry clothing.

*Cleom.* Friends, we accept your offer'd courtesy.
Come, sir—bear up—be calm—compose your mind;
If still the tempest rages there, in vain,
In vain the Gods have saved you from the deep.

*Leon.* I'll take thy counsel, friend;—lend me thy arm—Oh *Hermione!*
[*Leans on him.*

*Cleom.* Good shepherd, shew us to the cottage.

*Old Shep.* This way, this way—

*Clown.* And now the storm's blown over, father; we'll send down *Nicholas* and his fellow to pick up the dead bodies, if any may be thrown ashore, and bury them.

*Old Shep.* 'Tis a good deed, boy.—Help the gentlemen, and bring them after me. [*Exeunt.*

[The next scene, where Autolycus enters singing, is the same throughout as IV, iii. With this scene the First Act ends. The Second Act begins with IV, iv, which it follows literally, with omissions merely of a line or two here and there (the longest is the omission of lines 93–122), down to line 180, where, after Perdita has said 'I'll swear for 'em,' the Old Shepherd says:]

Come, come, daughter, leave for awhile these private dalliances, and love-whisperings, clear up your pipes, and call, as custom is, our neighbours to our sheep-shearing.

*Perd.* I will obey you.

Song.

*Come, come, my good shepherds, our flocks we must shear;*
*In your holyday suits, with your lassies appear:*
*The happiest of folk are the guiltless and free,*
*And who are so guiltless, so happy as we?*

*We harbour no passions, by luxury taught,*
*We practise no arts, with hypocrisy fraught;*
*What we think in our hearts, you may read in our eyes;*
*For knowing no falsehood, we need no disguise.*

*By mode and caprice are the city dames led,*
*But we, as the children of nature are bred;*
*By her hand alone we are painted and dress'd;*
*For the roses will bloom when there's peace in the breast.*

*That giant, ambition, we never can dread;*
*Our roofs are too low, for so lofty a head;*
*Content and sweet cheerfulness open our door,*
*They smile with the simple, and feed with the poor.*

*When love has possess'd us, that love we reveal,*
*Like the flocks that we feed, are the passions we feel;*
*So, harmless and simple we sport, and we play,*
*And leave to fine folks to deceive and betray.*

[Of this song, GENEST says (iv, 449) that as 'Morgan's *Florizel and Perdita* is 'said to have been printed in 1754, Garrick must be supposed to have borrowed Per-'dita's song from it.' On what compulsion *must* Garrick be supposed to have borrowed this song from Morgan?—it is neither above Garrick's abilities nor below them; had it been none of his he would have repudiated it quickly enough, when the incident occurred which Genest proceeds to quote: 'Boswell, in his *Life of Johnson* '(vol. i, p. 536), says: "Mrs Thrale then praised Garrick's talents for light gay '"poetry; and, as a specimen, repeated his song in *Florizel and Perdita*, and dwelt '"with peculiar pleasure on this line:

"I'd smile with the simple, and feed with the poor."

'JOHNSON: "Nay, my dear lady, this will never do. Poor David! Smile with the '"simple. What folly is that? And who would feed with the poor that can help '"it? No, no; let me smile with the wise, and feed with the rich." I repeated this 'sally to Garrick, and wondered to find his sensibility as a writer not a little irritated 'by it. To soothe him I observed, that Johnson spared none of us; and quoted the 'passage in Horace, in which he compares one who attacks his friends, for the sake 'of a laugh, to a pushing ox, that is marked by a bunch of hay put upon his horns: '*fœnum habet in cornu.* "Ay," said Garrick, vehemently, "he has a whole *mow* of '"it."' As Genest points out, Mrs Thrale did not quote the line correctly. Had she quoted it correctly, it is impossible to say that Dr Johnson would have been silenced,—that miracle never happened,—but his 'sally' might have taken another shape which possibly might not have irritated Garrick. At any rate, it is quite unlikely that Garrick would have felt this irritation had he not been the author. GEORGE DANIEL (Oxberry's edition, 1823) says that when Kemble brought out *The Winter's Tale* in 1802 this song was omitted, and in its place Perdita sang the following by Sheridan:—

"As shepherds, through the vapours grey,
Behold the dawning light,
Yet doubt if 'tis the rising day
Or meteor of the night;

So varying passions in my breast,
My former calm destroy;
With hope and fear at once opprest,
I tremble at my joy."

At the conclusion of the Song the original text is resumed at line 181 and continues as far as Dorcas's little tilt with Mopsa, which is enlarged by a dozen lines of witless, rather coarse quarrelling which ends with the assertion by Dorcas 'that 'some folks have been proud, and courtly, and falsehearted ever since some folk's 'father found a pot of money by the sea-side here.—But I say nothing.' 'Come,

'come, strike up,' says the Clown, and then the original continues to line 350 where Autolycus, the Clown, Dorcas and Mopsa *exeunt*. Then instead of the entrance of a servant, as in the original, Leontes and Cleomines 'enter from the Farm-House:']

*Cleom.* Why will you not repose, Sir? these sports,
The idle merriment of hearts at ease,
But ill will suit the colour of your mind.

*Leon.* Peace—I enjoy them in a better sort—
*Cleomines*, look on this pretty damsel; [*Pointing to* Perdita.
Haply such age, such innocence, and beauty,
Had our dear daughter owned, had not my hand—
Oh, had I not the course of nature stopped
On weak surmise,—I would not think that way—
And yet I must, always, and ever must.

*Cleom.* No more, my liege—

*Leon.* Nay, I will gaze upon her; each salt drop
That trickles down my cheek, relieves my heart,
Which else would burst with anguish

*Polix.* [*to* Cam.]. Is it not too far gone? 'tis time to part 'em;
He's simple, and tells much,—how now fair shepherd [*To* Flor.
Your heart is full, etc. [and so it continues as in the original, except that Leontes joins in the conversation, dividing some of the speeches of Polixenes and Camillo, and taking the whole of Polixenes' speech in lines 447–455: 'By my white beard,' etc.; and so on, until Polixenes discovers himself, and at the words: 'Thou, a scep-'ter's heir, That thus affect'st a sheep-hook!' Leontes exclaims (*Amaz'd*):]
How! *Polixenes!* what misery is this?
I want the power to throw me at his feet,
Nor can I bear his eyes— [Leon. *leans on* Cleom. *and they go apart.*

*Polix.* And thou, old traitor, [etc.; at the end of this speech both Polixenes and Camillo depart; and the share in the conversation which is borne in the original by Camillo is now borne by Leontes. After Perdita has said 'I'll milk my ewes and 'weep,' Leontes comes forward and says 'How now, old father,' etc. When the Old Shepherd concludes his speech and *Exit*, the scene continues:]

*Leon.* [*to* Cleom.]. The honest wretch, he helpt us at our need—
I will no longer vail me in this cloud,
But plead, unmask'd, this good old shepherd's cause
Before my own; e'en at *Bohemia's* knees.

*Flor.* [*to* Perd.]. Why look you so upon me?
I am but too sorry, not afraid; delay'd,
But nothing altered; what I was, I am,
And ever shall be thine, my *Perdita!*

*Perd.* Alas, alas! my lord; these hopes are fled!
How often have I told you 'twould be thus?
How often said, my dignity would last
But 'till 'twere known. [Florizel replies as in the original; Leontes, bearing Camillo's part, says to Florizel: 'This is desperate, sir!' and the latter replies:]
So call it; but it does fulfill my vow;
I needs must think it honesty; my heart
Is anchor'd here, as rooted as the rocks,
Who stand the raging of the roaring deep,

Immoveable and fix'd—let it come on!—
I'll brave the tempest!
*Perd.* Be patient, *Doricles.*
*Leon.* Passion transports you, prince; be calm a while
Nor scorn my years and counsel, but attend:—
My lowly seeming and this outward garment,
But ill denote my quality and office,—
Trust to my words, tho' mystery obscures 'em—
I know the king your father, and if time
And many antecedents (cease foolish tears)
Have not effaced my image from his breast,
Perhaps he'll listen to me.—I am sorry,
Most sorry, you have broken from his liking,
Where you were tied in duty; and as sorry
Your choice is not so rich in worth as beauty
That you might well enjoy her,—Prince, you know
Prosperity 's the very bond of love
Whose fresh complexion, and whose heart together
Affliction alters.
*Perd.* One of these is true,
I think affliction may subdue the cheek,
But not take in the mind.
*Leon.* Yea, say you so?
There shall not at your father's house, these sev'n years,
Be born another such.
*Flor.* O reverend, Sir!
As you would wish a child of your own youth
To meet his happiness in love, speak for me;
Remember since you ow'd no more to time
Than I do now; and with thought of like affections,
Step forth my advocate.
*Leon.* You touch me deep,
Deep, to the quick, sweet prince; alas! alas!
I lost a daughter, that 'twixt heaven and earth
Might thus have stood begetting wonder, as
Yon lovely maiden does—of that no more;—
I'll to the king your father,—this our compact,
Your honour not o'er thrown by your desires,
I am friend to them and you. [*Exit* Leon. *and* Cleom.
*Flor.* Dear, look up:
Tho' fortune, visible an enemy,
Should chase us with my father; power, no jot
Hath she to change our loves.
*Perd.* Alas, my lord,
Bethink yourself, as I do me. Heav'n knows,
All faults I make, when I do come to know 'em
I do repent—Alas! I've shown too much
A maiden's simpleness; I have betray'd,
Unwittingly divorced a noble prince

From a dear father's love; have caused him sell
His present honour, and his hop'd reversion,
For a poor sheep-hook, and its lowly mistress,
Of lesser price than that—beseech you, sir,
Of your own state take care, drown the remembrance
Of me, my father's cot, and these poor beauties
Wrong'd by your praise too often.

*Flor.* My *Perdita*,
How sweetly thou dost plead against thyself?
Let us retire, my love,—again I swear,
Not for *Bohemia* nor the pomp that may
Be there-cut glean'd; for all the sun sees, or
The close earth wombs, or the profound seas hide
In unknown fathoms, will I break my oath,
To thee, my fair betroth'd,—with thee I'll fly
From stormy regions, and a lowering sky;
Where no base views our purer minds shall move;
And all our wealth be innocence and love.

Act III.—*Another Part of the Country.—Enter* Autolycus *in rich clothes.*

*Autol.* How fortune drops into the mouth of the diligent man! See, if I be not transformed courtier again!—four silken gamesters, who attended the king, and were revelling by themselves, at some distance from the shepherds, have drank so plenteously, that their weak brains are turned topsy-turvy,—I have found one of 'em, an old court comrade of mine, retired from the rest, sobering himself with sleep under the shade of a hawthorn; I made use of our ancient familiarity to exchange garments with him: the pedler's clothes are on his back, and the pack by his side, as empty as his pockets, for I have sold all my trumpery. [Hereupon the soliloquy continues, made up of lines 680–700, and ending with 773–775, as the Clown and Old Shepherd enter, the scene then continues to the end as in the original. The next scene opens in Paulina's house. Enter Paulina and a gentleman.]

*Paul.* Beseech you, Sir, now that my first burst of joy is over, and my ebbing spirits no longer bear down my attention. give my ear again the circumstances of this strange story. *Leontes* arrived! escaped from the fury of the sea! vailed in the semblance of a poor shepherd! and has now thrown himself into the arms of *Polixenes!* 'tis a chain of wonders!

*Gent.* Yet the tale is not more wonderful than true; I was present at the interview.

*Paul.* Speak, Sir, speak; tell me all.

*Gent.* Soon as our king returned from the palace, he retired with the good *Camillo*, to lament the unhappy and ill-placed affection of his son; yet, as gleams of sunshine oft break in upon a storm, so, through all his indignation, there burst out at intervals paternal love and sorrow; 'twas brought him that a person of no great seeming intreated admittance; a refusal was returned to his bold request; but the stranger, unawed by this discouragement, advanced to the king's presence; his boldness had met with an equal punishment, had he not on the sudden assumed a majesty of mien and feature, that threw a kind of radiance over his peasant garb, and fixt all who saw him with silent wonder and admiration.

*Paul.* Well, but *Polixenes?*

*Gent.* He stepped forth to the stranger; but ere he could enquire the reasons of his presumption,—behold, said *Leontes*, bursting into grief, behold [the?] unhappy king, that much hath wronged you,—behold *Leontes!*—On this the king started from him,—true, I have wronged, cried *Leontes;* but if penitence can atone for guilt, behold these eyes, wept dry with honest sorrow;—this breast, rent with honest anguish; and if you can suspect that my heart yet harbours those passions which once infested it, I offer it to your sword; lay it open to the day!

*Paul.* Oh, the force, the charm, of returning virtue!

*Gent.* Its charm was felt, indeed, by the generous king; for at once forgetting that fatal enmity that had so long divided them, he embraced the penitent *Leontes*, with the unfeigned warmth of one who had found a long-lost friend, returned beyond hope from banishment or death; while *Leontes*, overwhelmed with such unlooked-for goodness, fell on his neck and wept; thus they stood embracing and embraced, in dumb and noble sorrow! Their old friendship being thus renewed, *Leontes* began his intercession for prince *Florizel;* but *Polixenes*—break we off—here comes the good *Camillo;* speak, thou bear'st thy tidings in thy looks.

*Enter* Camillo.

*Cam.* Nothing but bonfires!—the oracle is fulfilled!
O *Paulina*, the beatings of my heart, will scarce
Permit my tongue to tell thee what it bears.

*Paul.* I know it all, my friend; the King of *Sicily* is arrived.

*Cam.* Not only the King of *Sicily* is arrived, but his daughter, his long-lost daughter, is found.

*Paul.* Gracious God, support me! his daughter found! can it be? how was she saved? and where has she been concealed?

*Cam.* That shepherdess, our prince has so long and so secretly affected, proves *Sicilia's* heiress; the old shepherd, her supposed father, delivered the manner how he found her on the coast, produced a fardel, in which are incontested proofs of every circumstance.

*Paul.* Can this be true?

*Cam.* Most true, if ever truth were pregnant by circumstance. [The dialogue here reverts to the original at V, ii, 32, which it follows literally, except, of course, that Camillo takes the speeches of the different gentlemen, and all mention of Antigonus and the bear is omitted. At the close Paulina says:]

*Camillo*, haste thee; this royal assembly is entering now the city. Haste thee with *Paulina's* greeting to the double majesty, and our new-found princess; give them to know I have in my keeping a statue of *Hermione*, performed by the most rare master in *Italy*. He, so near to *Hermione*, has done *Hermione*, that they will speak to her, and stand in hope of answer. Invite them to the sight of it, put thy message into what circumstance of compliment the time and sudden occasion may admit, and return with best speed to prepare for their unprovided entertainment.

[*Exit.*

*Cam.* I obey you, madam. [*Exeunt severally.*

[The scene which follows is the latter part of V, ii, where Autolycus meets the Old Shepherd and Clown appearing in the blossoms of their fortune. It adheres to the original, except that the delicate hint conveyed by the phrase 'being gently con-'sidered' is here amplified to an open demand for a bribe:]

*Clown.* Thou wilt amend thy life?

*Autol.* Ay, an't like your good worship.

*Clown.* No, it does not like my worship now; but it is like it may like my worship when it is amended; therefore have heed that thou dost amend it.

*Autol.* I will, an't like you.

*Clown.* Give me thy hand; hast nothing in 't? am not I a gentleman? I must be gently considered,—am not I a courtier? Seest thou not the air of the Court in these enfoldings? Hath not my gait in it the measure of the Court?

*Autol.* Here is what gold I have, Sir,—so, I have bribed him with his own money. [*Aside.*

*Clown.* And when am I to have the other moiety? and the young man in pawn till you bring it me?

*Autol.* After you have done the business, Sir.

*Clown.* Well, I'll swear to the prince, thou art as honest a tall fellow as any in *Bohemia* [and so forth to the end of the scene as it stands in the original. The next scene and last is a combination. It opens with the first twenty-six lines of V, i, where Cleomenes remonstrates with Leontes for the excessive indulgence of his grief; here Polixenes takes the speeches of Cleomenes; then follow three or four lines from III, ii, where Paulina apologises for her freedom of speech. Then we revert to V, i, 60–65, and lastly settle down on V, iii, 7: 'all my poor services,' etc. At line 51, 'standing like stone with thee,' a stage-direction bids Leontes to 'burst into tears.' After Perdita has said 'I kneel and then implore her blessing,' Florizel says:]

Rise not yet;
I join me in the same religious duty;
Bow to the shadow of that royal dame,
Who, dying, gave my *Perdita* to life
And plead an equal right to blessing.

*Leon.* O master-piece of art! nature's deceived
By thy perfection, and at every look
My penitence is all afloat again. [*Weeps.*

*Cleom.* My lord, your sorrow was too sore laid on
Which sixteen winters cannot blow away
So many summers dry; scarce any joy
Did ever so long live; no sorrow,
But kill'd itself much sooner.

*Polix.* Dear, my brother
Let him that was the cause of this, have power
To take off so much grief from you, as he
Will piece upon himself.

*Perd.* Let *Perdita*
Put up her first request, that her dear father
Have pity on her father, nor let sorrow
Second the stroke of wonder.

*Paul.* Indeed, my lord
If I had thought the sight of my poor image [and so on, as in the original, as far as where Perdita says, line 105, 'So long could I stand by a looker-on,' when Florizel adds: 'So long could I Admire her royal image stampt on thee, Heiress of all her 'qualities.' The original is then resumed, and continues as far as line 121, where Paulina says: 'Strike all that look on you with marvel!' and the statue descends. Thereupon:]

*Leont.* [*retiring*]. Heavenly Powers!
*Paul.* [*to* Leont.]. Start not!—her actions shall be as holy, as
You hear my spell is lawful; do not shun her,
Until you see her die again, for then
You kill her double; nay, present your hand
When she was young, you wooed her; now in age
She is become your suitor.
*Leont.* Support me, Gods!
If this be more than visionary bliss
My reason cannot hold; my wife! my queen!
But speak to me, and turn me wild with transport,
I cannot hold me longer from these arms;
She's warm! she lives!
*Polix.* She hangs about his neck;
If she pertain to life, let her speak too.
*Perd.* O *Florizel!* [Perdita *leans on* Florizel's *bosom.*
*Flor.* My princely shepherdess!
This is too much for hearts of thy soft mold.
*Leont.* Her beating heart meets mine, and fluttering owns
Its long-lost half; these tears that choke her voice
Are hot and moist,—it is *Hermione!* [*Embrace.*
*Polix.* I'm turned myself to stone! where has she liv'd?
Or how so stolen from the dead?
*Paul.* That she is living,
Were it but told you, should be hooted at
Like an old tale; but it appears she lives,
Tho' yet she speak not. Mark them yet a little.
'Tis past all utterance, almost past thought;
Dumb eloquence beyond the force of words.
To break the charm,
Please you to interpose; fair maiden, kneel,
And pray your mother's blessing; turn, good lady,
Our Perdita is found, and with her found
A princely husband, whose instinct of royalty,
From under the low thatch where she was bred,
Took his untutor'd queen.
*Herm.* You Gods look down
And from your sacred vials pour your graces
Upon their princely heads!
*Leont.* Hark! hark! she speaks—
O pipe, through sixteen winters dumb! then deem'd
Harsh as the raven's note; now musical
As nature's song, tun'd to th' according spheres.
*Herm.* Before this swelling flood o'erbear our reason,
Let purer thoughts, unmixed with earth's alloy,
Flame up to heaven, and for its mercy shown
Bow we our knees together.
*Leont.* Oh! if penitence
Have power to cleanse the foul sin-spotted soul,

*Leontes'* tears have washed away his guilt.
If thanks unfeigned be all that you require,
Most bounteous Gods, for happiness like mine,
Read in my heart, your mercy's not in vain.
*Herm.* This firstling duty paid, let transport loose
My lord, my king,—there's distance in those names,—
My husband!
*Leont.* O my *Hermione!*—have I deserved
That tender name?
*Herm.* No more; by all that's past
Forgot in this enfolding, and forgiven.
*Leont.* Thou, matchless saint!—Thou paragon of virtue!
*Perd.* Oh, let me kneel, and kiss that honoured hand.
*Herm.* Thou Perdita, my long-lost child, that fill'st
My measure up of bliss—tell me, my own,
Where hast thou been preserved? where lived? how found
*Bohemia's* court? for thou shalt hear, that I
Knowing, by *Paulina*, that the oracle
Gave hope thou wast in being, have preserved
Myself to see the issue.
*Paul.* There's time enough
For that, and many matters more, of strange
Import,—how the queen escap'd from *Sicily*,
Retired with me, and vailed her from the world—
But at this time no more; go, go together,
Ye precious winners all, your exultation
Partake to every one; I, an old turtle,
Will wing me to some withered bough, and there
My mate, that's never to be found again,
Lament, 'till I am lost.
*Leont.* No, no, *Paulina*,
Live bless'd with blessing others,—my *Polixenes!* [*Presenting* Polix. *to* Herm.
What? look upon my brother; both your pardons,
That e'er I put between your holy looks
My ill-suspicion.—Come, our good *Camillo*,
Now pay the duty here,—thy worth and honesty
Are richly noted and here justified
By us, a pair of kings; and last, my queen,
Again I give you this your son-in-law,
And son to this good king by heaven's directing
Long troth-plight to our daughter. [Leon., Herm., *and* Polix. *join their hands.*
*Perd.* I am all shame
And ignorance itself, how to put on
This novel garment of gentility,
And yield a patch'd behaviour, between
My country-level, and my present fortunes,
That ill becomes this presence. I shall learn,
I trust I shall with meekness,—but I feel,
(Ah, happy that I do) a love, an heart

Unaltered to my prince, my *Florizel.*
*Flor.* Be still my queen of *May*, my shepherdess,
Rule in my heart; my wishes be thy subjects,
And harmless as thy sheep.
*Leont.* Now, good *Paulina*,
Lead us from hence, where we may leisurely
Each one demand, and answer to his part
Perform'd in this wide gap of time, since first
We were dissevered—then thank the righteous Gods,
Who, after tossing in a perilous sea,
Guide us to port, and a kind beam display,
To gild the happy evening of our day. [*Exeunt.*

[This Statue-scene, with all its tinsel sentiment, retained its place in Mrs INCHBALD'S *British Drama*, in OXBERRY'S (1823), and in CUMBERLAND'S (n. d.).]

Garrick's success with *Florizel and Perdita* inspired one, CHARLES MARSH, to put forth in 1756, another alteration of *The Winter's Tale*. The ambition which fired Marsh (of whom, by the way, Allibone records no other fact than that he wrote this alteration and another of *Cymbeline*) may be gathered from his title page, which bears the following:—

> 'Think'st thou, the *Swan* of *Avon* spreads her Wings,
> Her brooding Wings, for thee alone to plume,
> And nestle there, O *Garrick*?—Thou deserv'st
> Indeed, much cherishing: thy Melody
> Charms ev'ry Ear. But sure, it ill beseems
> One *Cygnet*, thus to stretch its little Pinions,
> Ambitiously intent, to fill that Nest,
> Whose roomy Limits well may shelter Numbers.'

Marsh's chiefest alteration consists in opening the play at the end of the sixteen years during which Hermione has been imprisoned, without a trial; nor would that trial even now be granted to her were it not that life in Sicily has become rather precarious, certainly uncomfortable, owing to the fact that 'volcanoes' 'fraught with 'raging fires' 'issue from the mouth of thund'ring Ætna' and 'tear up seated rocks,' while 'large Flakes of Embers involve in pitchy Clouds the dusky Air!' The inference to be drawn from these portents is clear to the most clouded intellect that the gods are angry because of Hermione's prolonged imprisonment; and that of course she must be brought to instant trial. Leontes' jealousy is set forth by an aged courtier with a remarkable memory, as an event which happened in his youth. The rest of the play is a gallimaufry of the original, and as it was never acted, as far as I can make out, I think we can dismiss it without lasting regret or more space.

## SCENERY AND COSTUME

In 1856, CHARLES KEAN brought out, in London, a noteworthy reproduction of *The Winter's Tale*. Possibly, no play of Shakespeare has been ever acted with more scrupulous fidelity to the text (even emendations from Collier's MS, when adopted, were carefully noted) or with more laborious zeal in representing ancient classical costumes and customs, even the flowers painted on the scenes were copies of Athenian plants,—apparently *realism* could no further go. In the *libretto* prepared for the occasion, at the end of each Act there are Notes, compiled from the best authorities, concerning Grecian life in all its phases, its music, its dancing, its musical and warlike instruments, its religion, its festivals, its architecture, its theatres, etc. etc. From the *Preface*, written by CHARLES KEAN, himself, are taken the following extracts:—

'It is evident that when an attempt is made to combine truth with history, conflicting epochs cannot all be illustrated; and I have therefore thought it permissible to select a period which, while it accords with the spirit of the play, may be considered the most interesting, as well as the most instructive. The pivot on which the story revolves is, in fact, the decision pronounced by the Oracle of Delphi; and taking this incident as the corner-stone of the whole fabric, I have adopted a period when Syracuse, according to Thucydides, had, from a mere Doric colony, increased in magnificence to a position in no way inferior to that of Athens herself when at the summit of her political prosperity. An opportunity is thus afforded of reproducing a classical era, and placing before the eyes of the spectator, *tableaux vivants* of the private and public life of the ancient Greeks, at a time when the arts flourished to a perfection, the scattered vestiges of which still delight and instruct the world. Assuming that the civilization of Athens was reflected by Syracuse, I feel that no period could have been selected more interesting and suggestive, or more likely to give additional zest to those who wish to contemplate the manners and habits of a country once "the centre of ancient civilisation and the fruitful mother of so many sons," but which can now, alas! boast of nothing beyond its history and its ruins.

'To connect the country knows as "Bohemia" with an age so remote, would be impossible; I have therefore followed the suggestion of Sir Thomas Hanmer, by the substitution of *Bithynia*. The difference of name in no way affects the incidents or metre of the play, while it enables me to represent the costume of the inhabitants of Asia Minor at a corresponding period, associated so intimately with Greece, and acquiring additional interest from close proximity to the Homeric kingdom of Troy.

'The Phrygian dress presents a marked distinction between the two races that constitute the chief actors in the drama, while at the same time scope is afforded for the introduction of customs common to both. A leading instance is furnished in the pastoral scene of the Fourth Act, where the festivities applicable to the season of sheep-shearing take place, and in which Shakespeare brings in, for the purpose of a dance, twelve rustics, "who have made themselves all men of hair, and called themselves "Satyrs." I have here ventured to introduce one of those festivals in honour of Bacchus, known under the title of *Dionysia*, wherein similar disguises were used, while the actors indulged in mad enthusiasm and extravagant merriment.

'For the purpose of presenting with closer accuracy the domestic manners of the period, Leontes and his Queen Hermione, together with their Kingly guest, are first discovered, towards the termination of a *Feast*, on the evening before the intended

departure of Polixenes. As dancing and music invariably formed a portion of such entertainments, a representation of the celebrated *Pyrrhic Dance*, so popular throughout the principal states of Greece for its martial character, has been attempted.

'Later in the play, TIME, as Chorus, has been restored, in accordance with the poet's conception. . . . To carry out the idea, a classical figure, more in accordance with the character of the play as now represented, has been preferred to the ordinary old man with his scythe and hour-glass, who was unknown in classic ages. CHRONOS, the ancient representative of Time, has been chosen, and I have ventured to associate him with an allegorical tableau of Luna and the Stars (personified), sinking before the Car of Phoebus, which rises with all its attributes of splendour. Each figure is taken from an antique, or from the works of Flaxman.

'The theatre at Syracuse has been selected for the ceremony of the trial of Hermione, as it is known that in Greece such edifices were frequently used for legislative or judicial proceedings, and an opportunity is thus afforded for the introduction of a scenic display, equally novel and interesting.

'To give completeness to the whole, an endeavour has been made to assimilate the music to the action. As all writers on the subject afford but meagre information, the difficulty here becomes very great; nevertheless, using such authorities as we possess, including the *Hymn to Apollo*, which many consider genuine Greek, and the descriptions given by Dr Burney and other eminent Professors, Mr J. L. Hatton has composed the overture, entre-actes, and incidental airs, with the exception of the *Hymn*, which is played at the opening of the Second Scene of the First Act, during the progress of the Banquet. . . . Although spectacular effects have been introduced, it has only been where such are in accordance with the subject and incidents of the play. . . . The combination may be considered less an exhibition of pageantry appealing to the eye, than an illustration of history addressed to the understanding.'

[The following are the COSTUMES:—]

LEONTES (First Dress).—From a Figure of the Lycian King, Jobates, on a Vase in the Hamilton Collection. Engraved in Tischbein's *Hamilton Vases*, i, pl. 1.

LEONTES (Second Dress).—The black Himation, or Mantle, was the peculiar sign of mourning among the Greeks of the most refined period.

ANTIGONUS (First Dress).—From a Figure of Priam, on a Vase in the Museum of the Vatican. *Museum Gregorianum*, ii, tav. 60.

CAMILLO (Second Dress).—From Figure of a Pædagogos, on a Vase belonging to the Duc de Blacas, Paris. Panofka, Musée Blacas, pl. 7.

AUTOLYCUS (First Dress).—Wears the felt cap, still used in Asia Minor.

" (Second Dress).—Hamilton Vases, i, pl. 43.

" (Third Dress).—From a Vase, engraved in Gerhard's *Auserlesene Vasenbilder*, taf. 166.

CLEOMENES and DION.—From Figures of the Dioscuri consulting the Oracle at Delphi. Engraved in Gerhard's *Denkmäler und Forschungen*, taf. 59.

FIRST ATTENDANT.—From a Figure published as Ulysses, by Millin, *Peintures de Vases Antiques*, i, pl. 14.

SECOND ATTENDANT.—From a Figure on a Vase in the British Museum, representing the story of Pelops and Hippodamia.

SECOND LORD.—From a Figure of Castor on the celebrated Vase, painted by Meidias, in the British Museum.

POLIXENES (First Dress).—From a Figure on a large Vase at Naples, repre-

senting a company of tragedians at full dress rehearsal. *Monumenti inediti dell' Instituto di Roma.* Atlas, iii, tav. 31.

The Tiara from a Figure of Minos on a Vase in Munich. Millin, *Tombeaux de Canosa*, pl. 7.

POLIXENES (Second Dress).—From a Figure of Castor on a large Vase at Naples, belonging to M. Jatta, representing the Dioscuri with Talos.

MARINER.—From a Figure of Charon wearing the Exomis, a one-sleeved dress, on an Athenian Lecythus Vase, found at Athens. Engraved in Stackelberg, *Gräber der Hellenen*, pl. 47.

OLD SHEPHERD wears the Bardocucullus, a Hood seen in statues of Telesphorus, the same as the Capote of the modern Greeks.

THE CLOWN wears the thick casing still used by the Shepherds of Asia Minor.

HERALDS, SQUIRES, and OFFICERS OF THE COURT.—From a Vase in the Louvre, representing the departure of Achilles and Patroclus, and the combat between Achilles and Telephus. Millingen, *Unedited Monuments*, and Hope's *Costumes*, pl. 81.

THE ELDERS OF THE COUNCIL.—Paintings in Tischbein's *Hamilton Vases*, pls. 3, 20, and 54. And Gerhard's *Vases et Coupes*, taf. 23 and 24.

GUARDS.—From a Vase in the Brit Mus., representing the departure of Lycaon. Engraved by G. Scharf in Smith's *Smaller Dict. of Ant.*, s. v. Arma.

OFFICERS.—From a Vase at Naples, representing the Fall of Troy. *Museo Borbonico*, xiv, tav. 41.

MAMILLIUS.—From a Vase in the Collection of Mr Rogers. The Toy from an actual Greek one in terra cotta, preserved in the Brit. Mus.

TRUMPETERS.—With the *Laseion*, or curtained shield, from Vases in the Brit. Mus. Nos. 756, 757, and 873.

MEN WITH SKINS OVER THEIR HEADS, from an Ancient Cameo. Tassie's *Gems*, No. 4867.

ATTENDANTS ON POLIXENES.—From a painted Vase, representing King Midas with his Attendants.—Atlas of the *Monumenti dell' Instituto di Roma*, i, pl. 50, and a Vase at Rome.—Gerhard's *Auserlesene Vasenbilder*, taf. 166.

THE BUTLER, OR SYMPOSIARCH.—From a Vase at Berlin. Gerhard's *Vases et Coupes*, taf. 20.

MUSICIANS.—From the Frieze of the Parthenon.—Pompeian Paintings. The walls of a tomb in the Necropolis at Tarquinii, and painted Vases in the Brit. Mus.

FLORIZEL AND BITHYNIAN SHEPHERDS.—Adapted from the dress of the beautiful Phrygian youth, Atys. Zoega's *Bassi-rilievi*, tav. 13; and Hope's *Costumes*, pl. 19.

FLORIZEL.—From a Figure of Paris on a Vase found at Ruvo, now in the Carlsruhe Collection. Gerhard's *Vases Apuliens*, taf. D.

TIME was personified by the Greeks under the name *Chronos*, a later version of *Kronos*, and under that of *Ævum*. The one was represented in Ancient Art, with the head veiled and holding the *Falx*, or pruning hook; the other of terrible aspect, with key and sceptre. Both Figures were provided with wings. Vide Pompeian painting, *Museo Borbonico*, ix, tav. 26; The Apotheosis of Homer in the Brit. Mus.; and a sculpture in the Villa Albani, at Rome, engraved in Zoega's *Bassi-rilievi*, tav. 59.

THE GROUP OF SILENE, the Moon, sinking into the Ocean, and the Stars setting,

is composed from Greek Bas-reliefs relating to Endymion; from paintings found in Tombs at Canosa, and a beautiful Vase Painting in the Musée Blacas, at Paris.

THE RISING PHŒBUS.—From the centre of the Shield of Achilles, by Flaxman, and a Vase in the Imperial Collection of Vienna, engraved in Gerhard's *Archäologische Zeitung*, No, 20.

HERMIONE.—From a Painted Vase in the Royal Museum at Berlin, representing the Marriage of Hercules and Hebe.—Gerhard's *Vases Apuliens*, taf. 15.

PERDITA.—From a Painted Vase at Naples, representing a Sacrifice to Venus.—Millingen, *Peintures Antiques de Vases Grecs*, pl. 41.

PAULINA.—From a personage of high rank on a Vase in the Hamilton Collection. Tischbein, i, pl. 9.

EMILIA.—From Vase Paintings.—Gerhard, *Antike Bildwerke*, taf. 17, and Tischbein's *Hamilton Vases*, i, pl. 15.

SATYRS.—From a Statue of Silenus in the Palazzo Gentili, at Rome.—Gerhard, *Antike Bildwerke*, taf. cv., No. 3.

SWINEHERDS.—From a Mosaic found in the Tablinum of the house of the Tragic Poet at Pompeii.—*Museo Borbonico*, ii, tav. 56.

RUSTIC BOYS WITH BELLS.—From Bassi-rilievi in the Capitol and the Vatican, at Rome.—Foggini, *Museum Capitolinum*, iii, pl. 49; and Visconti, *Mus. Pio Clem.* iv, tav. 20.

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## PLAN OF THE WORK, ETC.

IN this Edition the attempt is made to give, in the shape of TEXTUAL NOTES, on the same page with the Text, all the VARIOUS READINGS of *The Winter's Tale*, from the Second Folio, down to the latest critical Edition of the play; then, as COMMENTARY, follow the Notes which the Editor has thought worthy of insertion, not only for the purpose of elucidating the text, but at times as illustrations of the History of Shakespearian criticism. In the APPENDIX will be found discussions of subjects, which on the score of length could not be conveniently included in the Commentary.

### LIST OF EDITIONS COLLATED IN THE TEXTUAL NOTES.

| | | |
|---|---|---|
| *THE SECOND FOLIO* | [$F_2$] | 1632 |
| *THE THIRD FOLIO* | [$F_3$] | 1664 |
| *THE FOURTH FOLIO* | [$F_4$] | 1685 |
| N. ROWE (First Edition) | [Rowe i] | 1709 |
| N. ROWE (Second Edition) | [Rowe ii] | 1714 |
| A. POPE (First Edition) | [Pope i] | 1723 |
| A. POPE (Second Edition) | [Pope ii] | 1728 |
| L. THEOBALD (First Edition) | [Theob. i] | 1733 |
| L. THEOBALD (Second Edition) | [Theob. ii] | 1740 |
| SIR T. HANMER | [Han.] | 1744 |
| W. WARBURTON | [Warb.] | 1747 |
| DR JOHNSON | [Johns.] | 1765 |
| E. CAPELL | [Cap.] | (?) 1765 |

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|---|---|---|
| JOHNSON and STEEVENS | [Var. '73] | 1773 |
| JOHNSON and STEEVENS | [Var. '78] | 1778 |
| JOHNSON and STEEVENS | [Var. '85] | 1785 |
| J. RANN | [Rann] | 1787 |
| E. MALONE | [Mal.] | 1790 |
| GEO. STEEVENS | [Steev.] | 1793 |
| REED'S STEEVENS | [Var. '03] | 1803 |
| REED'S STEEVENS | [Var. '13] | 1813 |
| BOSWELL'S MALONE | [Var.] | 1821 |
| C. KNIGHT | [Knt.] | (?) 1840 |
| J. P. COLLIER (First Edition) | [Coll. i] | 1842 |
| J. O. HALLIWELL (Folio Edition) | [Hal.] | 1856 |
| S. W. SINGER (Second Edition) | [Sing. ii] | 1856 |
| A. DYCE (First Edition) | [Dyce i] | 1857 |
| H. STAUNTON | [Sta.] | 1857 |
| J. P. COLLIER (Second Edition) | [Coll. ii] | 1858 |
| R. G. WHITE (First Edition) | [Wh. i] | 1858 |
| CAMBRIDGE EDITION (W. G. CLARK and W. A. WRIGHT) | [Cam.] | 1863 |
| T. KEIGHTLEY | [Ktly] | 1864 |
| CHARLES and MARY COWDEN-CLARKE | [Cla.] | (?) 1864 |
| A. DYCE (Second Edition) | [Dyce ii] | 1866 |
| A. DYCE (Third Edition) | [Dyce iii] | 1875 |
| J. P. COLLIER (Third Edition) | [Coll. iii] | 1877 |
| H. N. HUDSON | [Huds.] | 1880 |
| DR W. J. ROLFE | [Rlfe] | 1880 |
| R. G. WHITE (Second Edition) | [Wh. ii] | 1883 |
| K. DEIGHTON | [Dtn] | 1889 |
| CAMBRIDGE (Second Edition, W. A. WRIGHT) | [Cam. ii] | 1891 |

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|---|---|---|
| W. HARNESS | | 1830 |
| GLOBE EDITION (CLARK and WRIGHT) | [Glo.] | 1864 |
| N. DELIUS (New Edition) | [Del.] | 1869 |
| Rev. JOHN HUNTER (Longman's Series) | | 1872 |
| F. A. MARSHALL [*Henry Irving Edition*) | | 1890 |

The last five editions I have not collated beyond referring to them in disputed passages. The text of Shakespeare has become, within the last twenty-five years, so settled that to collate, word for word, editions which have appeared within these years, would be a work of supererogation. The case is different where an editor revises his text and notes in a second or a third edition; it is then interesting to mark the effect of maturer judgement.

The TEXT is that of the FIRST FOLIO of 1623. Every word, I might say almost every letter, has been collated with the original.

In the TEXTUAL NOTES the symbol Ff indicates the agreement of the *Second*, *Third*, and *Fourth Folios*.

I have not called attention to every little misprint in the Folio. The *Textual Notes* will show, if need be, that they are misprints by the agreement of all the Editors in their correction.

Nor is notice taken of the first Editor who adopted the modern spelling, or who substituted commas for parentheses, or changed ? to !.

The sign + indicates the agreement of ROWE, POPE, THEOBALD, HANMER, WARBURTON, and JOHNSON.

When WARBURTON precedes HANMER in the *Textual Notes*, it indicates that HANMER has followed a suggestion of WARBURTON'S.

The words *et cet.* after any reading indicate that it is the reading of *all other* editions.

The words *et seq.* indicate the agreement of all subsequent editions.

The abbreviation (*subs.*) indicates that the reading is *substantially* given, and that immaterial variations in spelling, punctuation, or stage-directions are disregarded.

An Emendation or Conjecture given in the *Commentary* is not repeated in the *Textual Notes*, unless it has been adopted by an Editor in his Text; nor is *conj.* added in the *Textual Notes* to the name of the proposer of the conjecture unless the conjecture happens to be that of an Editor, in which case its omission would lead to the inference that such was the reading of his text.

COLL. (MS) refers to COLLIER'S copy of the Second Folio bearing in its margin Manuscript annotations by an unknown hand.

In citations from plays, other than *The Winter's Tale*, the Acts, Scenes, and Lines of *The Globe Edition* are followed, unless otherwise stated.

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## LIST OF BOOKS FROM WHICH CITATIONS HAVE BEEN MADE.

To economise space in the *Commentary* I have frequently cited, with the name of an author, an abbreviated title of his work, and sometimes not even as much as that. In the following LIST, arranged alphabetically, enough of the full title is given to serve as a reference.

Be it understood that this List gives only those books in my own Library wherefrom Notes have been taken at first hand; it does not include books which have been consulted or have been used in verifying quotations. Were these included the List would be many times as long.


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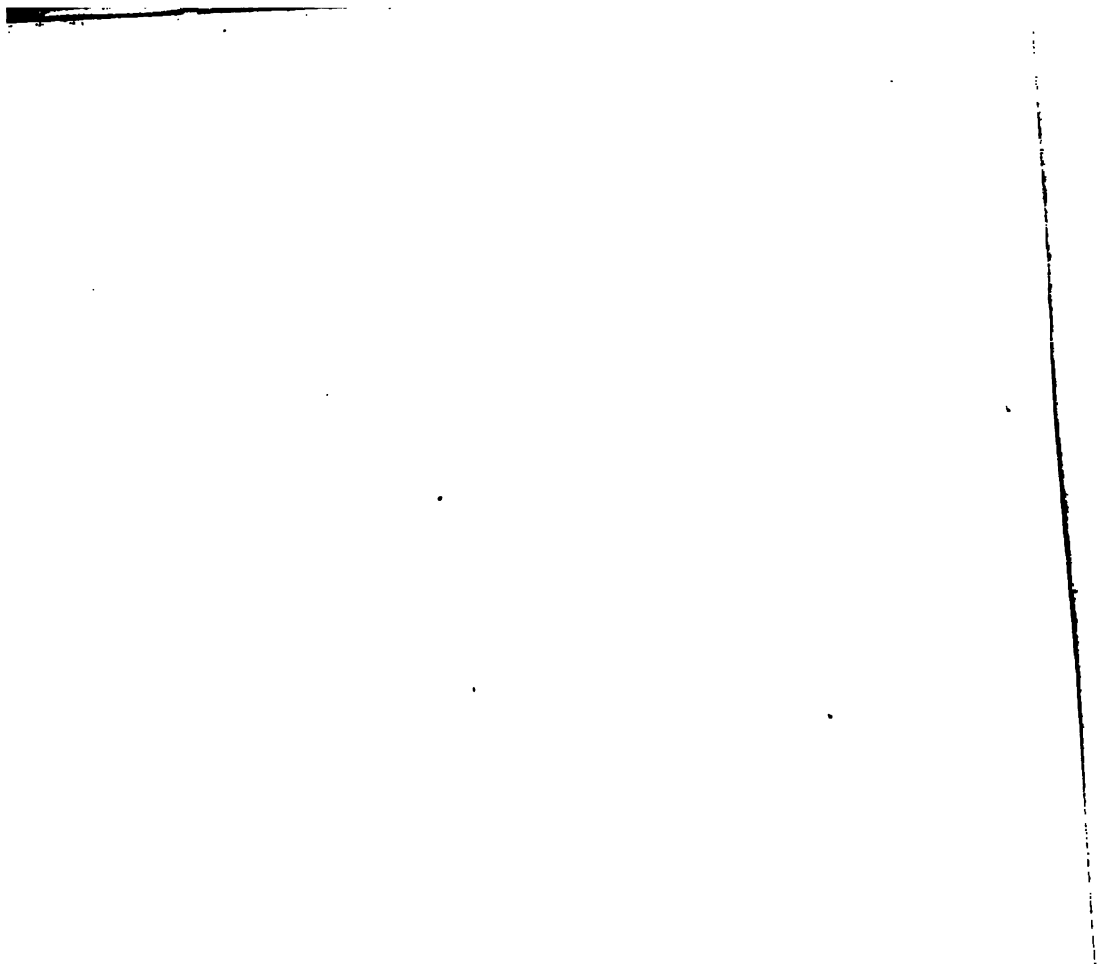
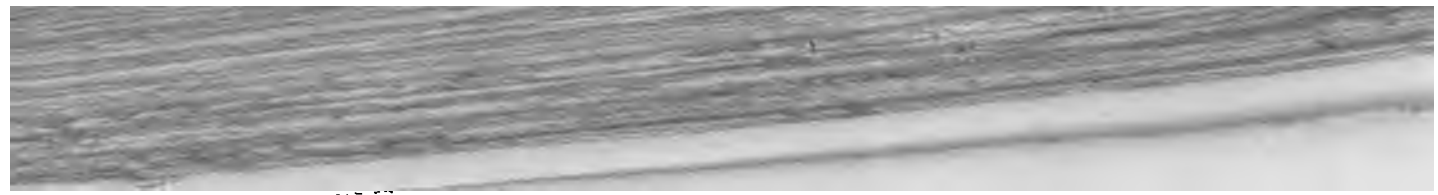
| You were, *as one syllable* | |





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